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The Council of Industrial Design

January 1958 No 109 Price 3s

Design

Vol. 11, 1958

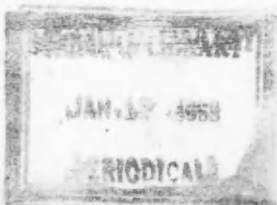
REVIEW OF HOTEL FURNITURE AND EQUIPMENT

MOTELS

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**LUXURY
Hotels**





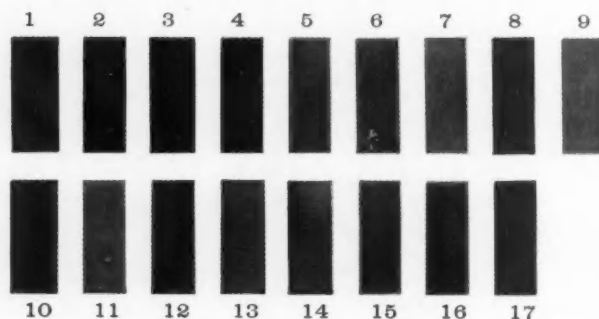
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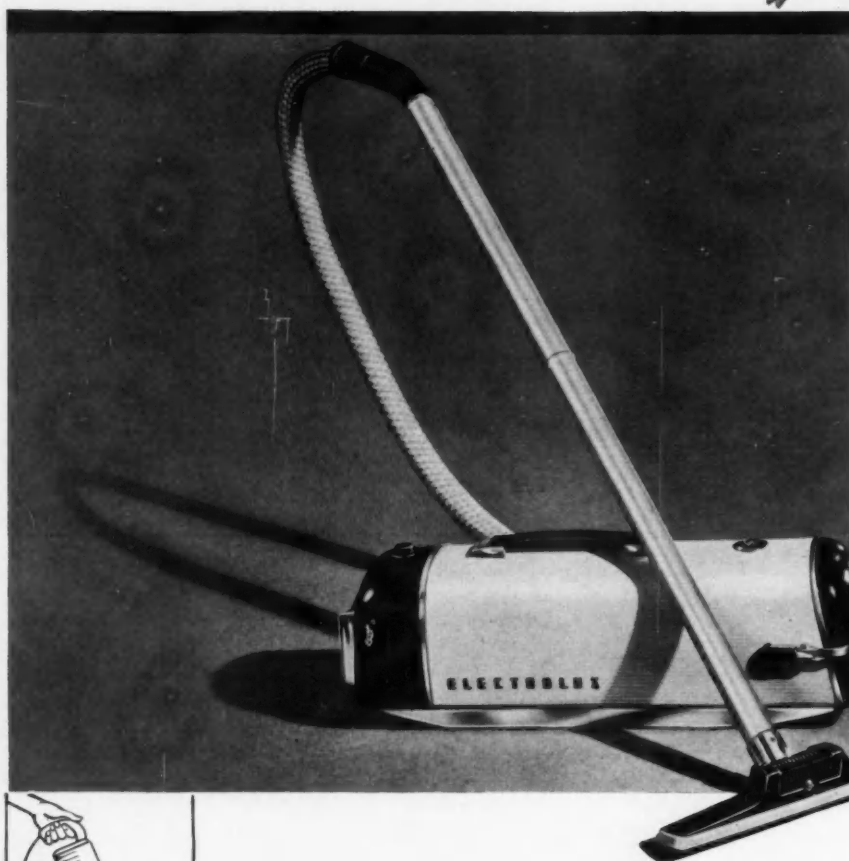
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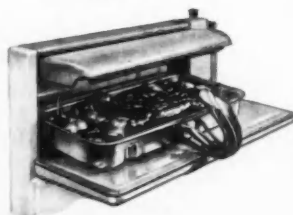


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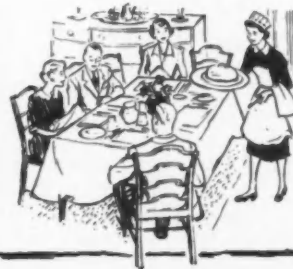
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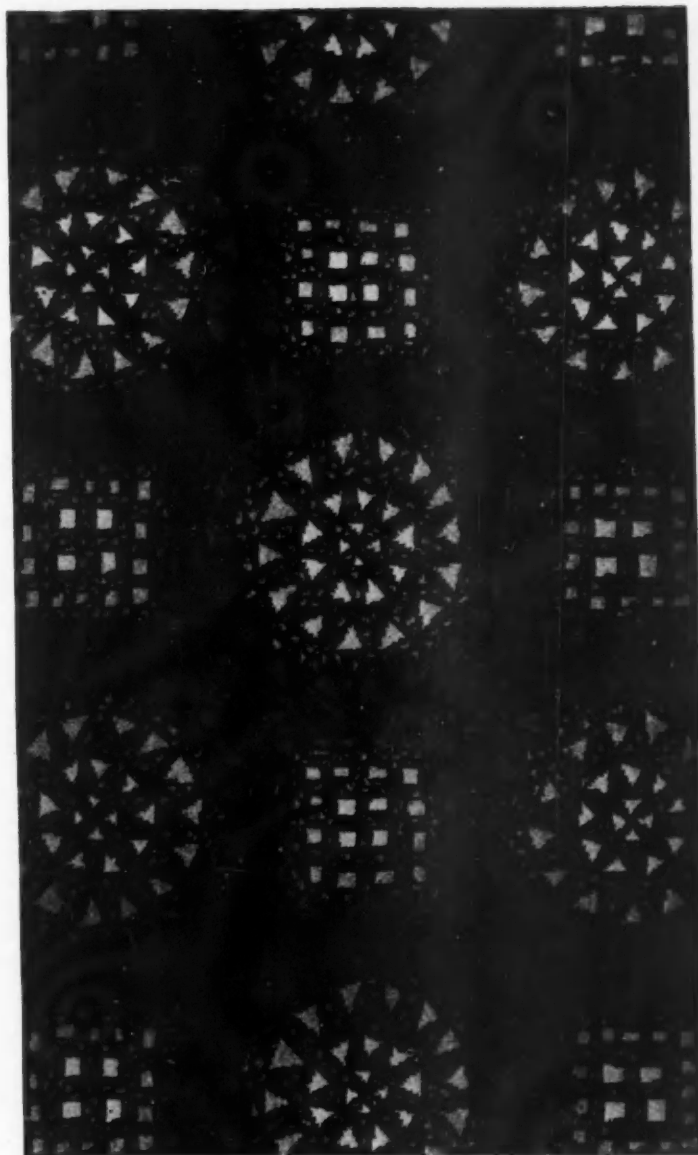


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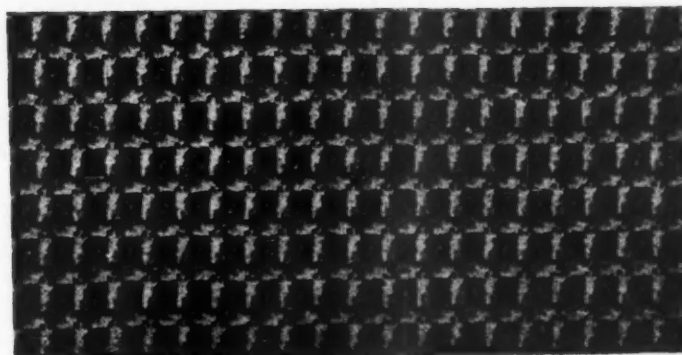


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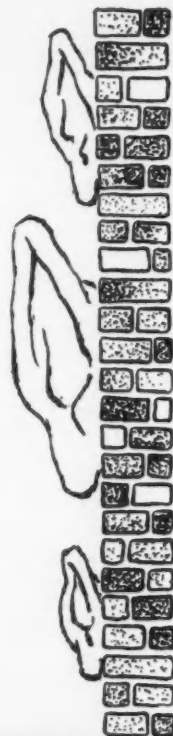


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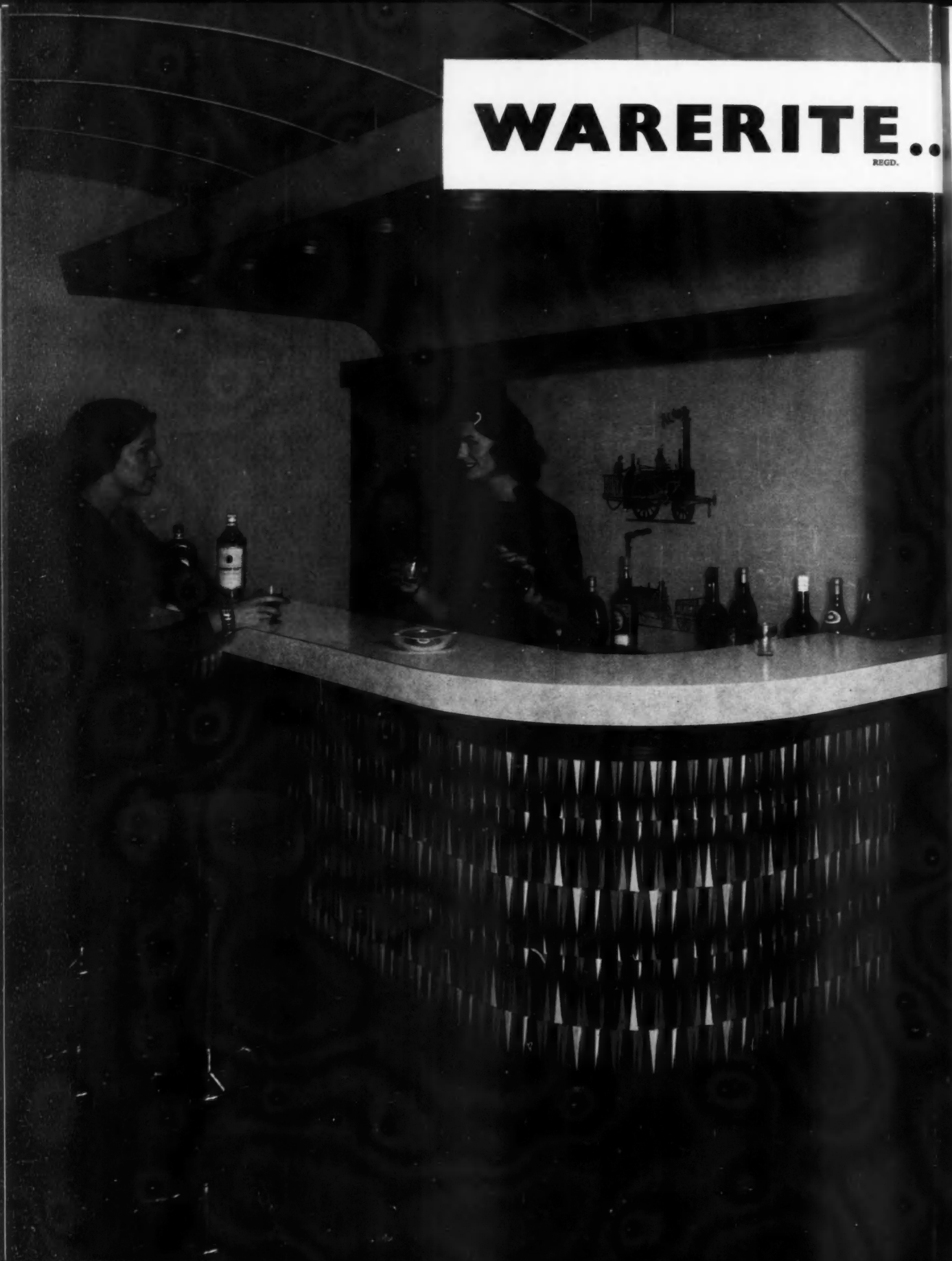


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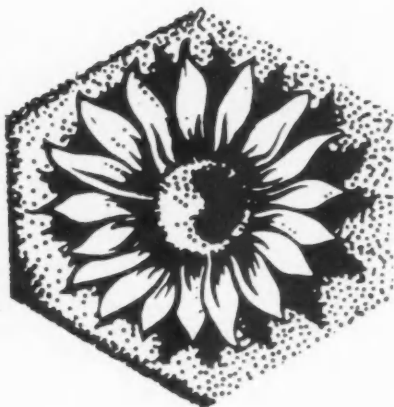
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HOTELS: A SPECIAL ISSUE

*edited by John E. Blake and compiled in collaboration with Sam Lambert
who also took many of the photographs*

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20 Challenge and opportunity

Vast increases in travel are predicted in the next 10 years. Already a shortage of hotel accommodation in London and other cities points to the need for new hotels to meet the growing demand. But new projects that have been planned lie dormant and the industry must rely mainly on bringing its legacy of old hotels up to modern standards

23 Inns

The coaching inn is characteristically English. Though most are rich in architectural interest, many are neglected. Some good examples are illustrated together with a modern hotel that again serves the needs of travellers by coach

27 Medium hotels

Most medium hotels were built during the nineteenth century to meet the needs of the new railway era. Often large and ugly, they are costly to run and present awkward problems for their owners. But drastic modernisation can be financially rewarding

37 Motels

Just as Victorian hotels served a public travelling by rail, so the motel serves the needs of the motorist. There are many thousands in America, but only three have been built in the UK since the war

41 Imaginary project

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Although the term 'luxury' is normally applied only to hotels with exceptional standards of service, the scope of this section has been widened to include very large hotels as well

50 The industry talks

Representatives of the British hotel industry met to discuss some of the problems raised in the first article of this special issue. Their views on new hotels, on conversions and on furnishing and equipment are contained in this edited report

55 A survey of furniture and equipment

Most of the smaller hotel owners rely for their choice of furnishings and equipment on local stores or on suppliers' catalogues. The CoID's photographic and samples index - 'Design Review' - is a ready source of reference for items of a high design standard, and the wide selection illustrated is based on advice from those experienced in hotel furnishing

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The names and addresses of manufacturers in this issue are on pages 62 and 83

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HOTELS

This special issue of DESIGN draws attention to an industry whose contribution to the future prosperity of Great Britain can hardly be over-estimated. The following article shows how the enormous expansion in world travel is making demands on the hotel industry that will increase in the next few years. Yet the industry is in a predicament, for the high cost of providing new accommodation today does not allow full advantage to be taken of the opportunities which are forecast for the future.

This issue attempts to show, however, that the solution does not rest entirely on the provision of new hotels but on an intelligent conversion of those that already exist. Good results have been achieved in the modernisation of a few of the older hotels, but a great deal remains to be done. Hotel operators seem reluctant to acknowledge modern developments towards higher standards of comfort, durability and ease of maintenance in the design of furnishings and fittings and seem content to depend on eclectic traditional designs. But the widespread acceptance of modern interiors, particularly in America and on the Continent, will lead visitors to expect a hotel environment that will at least be as comfortable and pleasing as they are used to at home. The illustrations of hotels from overseas emphasise the extent of the competition with which both managements and designers in this country are faced.

Representatives of the industry who met to discuss some of the problems with which it is faced today, describe on pages 50-54 how a new conception of hotel is needed in the future. New hotels will have to be subsidised by other activities. The elaborate public areas of the past will become less important. Bedrooms, though smaller, will have to be better planned and better furnished. The need for more information on the furniture and equipment that is available is stressed, and the survey on pages 55-61 draws the attention of hotel owners to 'Design Review' the photographic and samples index of well designed goods that can be seen at The Design Centre, London.

HOTELS Challenge and opportunity

HOTELS TODAY play a part in the national economy whose importance is seldom fully appreciated. Some idea of the size of the industry may be gained from a recent survey by the Organisation for European Economic Co-operation and the Board of Trade which showed there are 156,000 tourist beds available in this country. Another investigation carried out at the same time revealed the fact that out of every pound spent by the overseas tourist 9s 6d finds its way into the pocket of the hotel and catering industry. In 1956, 1,101,000 tourists brought £170 million to Britain, making tourism Britain's sixth most valuable export and its prime dollar earner (£46 million).

In spite of the present size of the tourist industries, there are many indications which suggest that in the future they will be even bigger. By 1963, for example, it is predicted that a 400 per cent increase in trans-Atlantic air travel will swell the number of visitors to over two millions. In addition, the motor industry forecasts the doubling of road traffic in the next 10 years. Higher wages and longer holidays for everyone will bring more people to the seaside and to other holiday resorts. Above all, the gradual realisation of the European Free Trade Area promises an inter-Continental traffic of vast proportions. In London even the present increase in travel has led the British Travel and Holidays Association to estimate an immediate shortage of 5,000 tourist beds. It is well known that most of the major industrial cities are also suffering from an acute shortage of modern hotel accommodation.

Attracting the customer

Clearly all these developments provide unprecedented opportunities and a challenge for the British hotel industry. How is the industry prepared to meet this increase in business? The record of hotel building in Great Britain since the war is sad. Only two major hotels had been built, which truly reflect current developments in architecture. Several large projects for hotels in central London, such as the tower blocks in Park Lane and at Notting Hill Gate, have collapsed for various reasons, or lie dormant. Investment capital, which is scarcer than ever, has not been attracted to the hotel industry as affording a sound return. Some hotel managers vigorously deny a shortage of accommodation although this seems justified only at certain times of the year.

The industry is faced with problems that make rapid progress difficult at the present time. A BTHA survey of certain London hotels shows that some of the well known ones have had to put up their prices from anything between 36 per cent and 116 per cent in the

four-year period from April 1953. The seasonal fluctuation creates a problem which may not exist in London where another BTHA survey of 30 hotels showed the occupancy rate to be 90 per cent in June, 93 per cent in July, 86 per cent in August and a mean 85 per cent over the six summer months (the average occupancy rate during the six winter months was 66 per cent). Many hotels drop dangerously close to that point (65 per cent occupancy over the whole year) below which it is commonly agreed no hotel can successfully operate. The taxation of profits which are ploughed back into improving property causes justifiable complaints among owners who are anxious to modernise their hotels. The Catering Wages Act hardly makes for an economical employment of labour.

Basic requirements for the traveller

Nevertheless, hotels providing material and visual satisfaction are not merely the thing that every traveller has the right to expect, they also represent Britain's shop window from which the visitor may judge the climate of the nation's industry as a whole.

Whatever his purpose, the visitor will look for surroundings which are at least as clean, comfortable and attractive as those he is used to at home – and the more lavish the home the more expensive the hotel at which he will wish to stay. The large quantity of new home building since the war, and the growing acceptance of good modern furniture, have resulted in standards of design and amenity far beyond those normally to be found in medium and small hotels. If the traveller's surroundings are less comfortable than his home, he will probably come away dissatisfied, as indeed many do today. He will also, of course, expect additional service: a licensed bar, a dining room where he can drink with his meal if he wishes, as well as service which is efficient and courteous. If he is from abroad he may well expect to find a bathroom and lavatory as part of his suite. Few British hotels are able to provide this, though it is beginning to be recognised as an essential element in attracting the custom of overseas visitors.

While it is easy enough to say what the customer will expect, whether he gets it or not is another matter. What, first of all, is a hotel? Even the industry cannot agree on a definition that suits everyone. For the purpose of this issue we have therefore considered those types of establishment that would normally be listed in a hotel directory and would provide the type of service outlined above. These may be conveniently divided into four categories – inns, medium-sized hotels (mostly of Victorian origin), luxury hotels and motels. We have

The 'International Hotel and Catering Exhibition' will be held at Olympia from January 23 – 31. The exhibition will be open to the public from 10 am – 6 pm; on January 23 and 29 it remains open until 8 pm.

excluded any detailed consideration of boarding houses, guest houses, private or residential hotels and holiday camps, although clearly the need for a high design standard is equally apparent in all, and their existence affects closely both the development of the hotel industry and its ability to meet the demands made on it.

Links with transportation

All hotels have tended to originate in methods of transporting people from one place to another. Just as the inn served the needs of travelling by stagecoach, so did the Victorian and Edwardian hotel grow up as the result of the great age of railway travel. Luxury hotels, mostly to be found in London and other large cities, and resort hotels, have similarly evolved from the railway age. Today other forms of transport and new reasons for travel are dictating fresh requirements which, because of the lack of new hotels, must be largely met by existing ones. The motor car is responsible for the revival of interest in the coaching inn, and the motel has made its appearance, though it is less likely to be developed as extensively in this country as in America and on the Continent where the greater distances and opportunities for spacious planning provide more suitable conditions.

No general rule can be applied to the interior design of these differing types of hotel. But a high quality of design can be achieved without standardisation and a progressive approach, far from destroying existing character in old hotels, can and should make the most of it as well as making them more comfortable and easier to operate.

Preserving a national heritage

Inns particularly need the careful attention to the furnishing and arrangement of their interiors, that the qualified architect or interior designer is trained to provide. The inn can almost be described as the star of the British hotel industry – one of the chief attractions for the tourist both from at home and abroad. It is unique to this country and every town has one or more. Rich in character, often dating from the sixteenth century or earlier, it immediately invites entry with its timber frame or worn stone walls, its whitewashed plaster or mellow brick. Once inside, however, the picture is often quite different. At its most lavish it will be self-consciously furnished in period (though exactly what period is seldom considered) and crowded with knick-knacks of all sorts. At its worst it will be neglected or scarred by miscellaneous piecemeal alterations and additions. At its best it will be unpretentious and not spoil by an over-anxiety to please the tourist.

There is no reason why suitable modern pieces of furniture should not mix with genuine antiques or traditional designs and there are many examples of modern furnishings and fittings that would look charming and appropriate in a seventeenth century inn. Surely few can be satisfied by electric candles or a wrought iron chandelier, with barrels made into comfortable seats and furniture whose only claim to 'period' is its antique finish. The inn is a peculiarly

British heritage which deserves not to be spoiled by these often well-meaning, but ill-considered treatments.

Where a clean sweep is needed

The problem with the Victorian hotel is quite different. It is these hotels, and there are a great number of them, that constitute the greatest embarrassment to their owners. Lacking the benefit of historic or architectural character, which is the main attraction of the coaching inn, their rooms are often too large, their upkeep too expensive and their servicing too elaborate to allow economic operation. On the other hand, it is exactly in this type of hotel that the greatest benefits can be derived from extensive modernisation.

The same is largely true with luxury hotels, though here little is normally stinted on refurnishing and decoration. It seems a pity, therefore, that the majority of them in this country are wedded to a traditional, eclectic style which presumably is thought to be synonymous with luxury. Of all types of hotel these should be in a position to lead the way in interior design and furnishing. Yet even the American owned 'Westbury', the single new luxury hotel built in London since the war, has a Regency modern interior which misses both the theatrical charm of the Messel suite at the 'Dorchester' and the modern elegance of the work now completed at 'Grosvenor House'.

Accommodation for the motorist

Although the motel has as yet made little impression on the British scene, it is perhaps the most significant and distinctive of the new types of hotel that have been built in recent years. Conceived essentially as an overnight stopping place for the traveller on a long car journey, it has evolved a form which at its best is comfortable, sophisticated, and eminently modern. Only three have been built here since the war and these by the same firm, which estimates a maximum potential of about one hundred.

Even the motel is changing its role and is being used more and more as a holiday hotel for which its layout and general atmosphere make it particularly suitable. The large number of families which migrate each year to caravan sites suggests that there are many opportunities for the development of motels specifically for holiday use. The nearest equivalent in this country to the modern American resort hotel is the holiday camp, which provides a specialised service that not all families would wish to have. The comparative shortness of the English holiday season is an inevitable drawback which nevertheless has not deterred the holiday camp owner, or indeed the owner of the more traditional type of resort hotel, which must normally close in the winter.

New hotels built in this country since the war can virtually be counted on the fingers of one hand and of these the 'Leofric' in Coventry and 'The Dover Stage' represent widely differing approaches that will be discussed in more detail later in this issue. In spite of the many difficulties which attend the conversion of old buildings to modern requirements, many hotel owners claim that it is still cheaper to buy an existing hotel than

Britain's legacy of old hotels includes many with architectural character that should be preserved – such as the 'Swan' at Lavenham, TOP, and the 'Queens' at Cheltenham, CENTRE. But there are also the grim Victorian piles such as the 'Central', Glasgow, that are a headache for the industry.



The overspill from the hotel industry finds this more convenient for holidays. What is the industry doing to capture this seasonal trade?



build a new one. Yet, paradoxically, it is the fact that the majority of hotels were built in another age and for another purpose – and therefore require extensive re-modelling – that is put forward by the industry as the chief economic reason why more rapid progress in modernisation has not been possible.

Professional advice on furnishing

In spite of the many differences in age and purpose, all hotels must be brought up-to-date and refurnished from time to time. Managements are supremely conscious of cost, durability and serviceability of every item that goes into their hotels, but unfortunately, as suggested earlier in this article, they often seem less concerned with the appearance and suitability of a particular piece for the place it is to occupy. The choice, especially among the smaller hotels, is normally made by individual or group managements or, in some cases, by the tenant. Although an architect will usually be called in for major alterations, he will seldom be consulted on details of furnishing. Often furnishings are bought in quantity and used for replacements when and where they are needed. The larger groups with their own architectural departments are more fortunately placed and, with the backing of an enlightened management, have produced excellent work, as the illustrations in this issue show. Where the architect's influence stops short of the choice of final details, the result is almost sure to suffer.

Furniture existing and required

Although there is much good equipment on the market there is no firm which produces a complete range of special hotel furniture of good design as there is, for example, in Canada and the USA. However, there are many items in the Council of Industrial Design's photographic and samples index 'Design Review', which fulfil the high standards of durability and ease of maintenance particularly required in hotels. To draw the attention of hotel owners to this index we are illustrating on pages 55–61 a wide selection, for which the advice of those experienced in hotel furnishing was sought. There are still many items, however, which the hotel manager is unable to find on the market and which must be designed and made up to his requirements. Dressing tables and bedside units incorporating radio and telephone equipment, storage and wardrobe units, and writing desks, are some of the items architects and managers would prefer to buy off the peg if only well designed examples specifically suited to their needs could be found.

This article has suggested that the hotel industry is only beginning to tackle the problems of bringing its vast legacy of old hotels up-to-date and of building new ones. Some managements complain that far from there being a shortage of accommodation there is in fact a shortage of guests, but surely the creation of better design standards would make a fundamental contribution to the industry's efforts to attract more custom? Interiors that have been allowed to get shabby through lack of attention are deplored by everyone, not least by

the hotel owner who is probably only too well aware of the need to spend money which he may not be able to afford. But it is when an attempt has been made to attract the customer in a way that has obviously not been sufficiently well considered that the greatest harm is done. Examples are legion and are to be found in almost every town and village throughout the country.

Questions for the industry

Those managements which have an architectural department or have employed consultant designers to carry out interior schemes in which the smallest details have been considered, have clearly established a lead in the industry and it is to be hoped that other hotel owners will follow it. But a number of questions remain which only the industry itself can answer: How, for example, does it plan to meet the need for increased accommodation in the future? Is it going to rely only on the hotels which exist or is it going to build new hotels? Will the industry attempt to attract custom from those people who are turning elsewhere for accommodation, particularly by building holiday hotels? What type of hotel does it think will be necessary to meet the requirements of the future? Can it afford to build them and will they be economic to run when built? Will there be any change in the traditional relationships of bedrooms to public areas?

Other matters are, perhaps, of more immediate concern. How can hotel owners maintain control on design standards in their hotels, particularly after consultants have been used? Does the industry consider that hotel design and interior maintenance would benefit by short periodic courses for managers and purchasing officers? Since many groups and individuals in the industry have shown themselves reluctant to adopt schemes of modern design do they consider that manufacturers of modern furniture have studied sufficiently the needs of the hotel? Is there a need for special ranges of modern furniture designed for hotels? What items should be included in such a range?

To try to find the answers to these questions, we invited six people with widely differing interests in the hotel industry to meet and discuss some of the problems raised. Their views are published on pages 50–54.



Is this the pattern for new hotels of the future? The 'Dupont Plaza Centre' project, USA, combines offices, a club and harbour facilities with a 301-room hotel.



THE
DOVER
STAGE

A QUACHOTEL

INNS

The inn, one of Britain's best tourist attractions, is a national institution, hardly capable of definition but instantly recognised. Some inns date back to the fourteenth century and to bring them up to modern standards of comfort and amenity, and yet retain the character for which they are noted, presents a particularly difficult problem which most owners recognise but few really understand.

The commonest solutions, outlined in the previous article, result in self-conscious, over-done treatments. The biggest group-owner of these hotels, Trust Houses, tackles the problem seriously and, from a financial point of view, successfully. But the use of reproduction furniture, wrought iron electric chandeliers, a profusion of copper warming pans, etc results in a period stage set which is seldom authentic. Few, it seems, have attempted to look at the problem with a fresh eye, or have accepted the fabric of an old building in its own right as a unique element in a new design.

Experienced designers have seldom had an opportunity to carry through ideas along these lines, since owners are either opposed in principle or are unable to afford the designers' services. For this reason we invited Robert Wetmore, an interior designer, to put forward his suggestions for a typical inn at Berkeley in Gloucestershire: not a showplace but an average Georgian inn that might be found in any country town. His schemes, drawn by Raymond Ashley, can be seen on pages 41-44.

Three hundred years after the introduction of the stage coach we find the resurgence of coach travel creating a demand for a new type of staging inn. 'The Dover Stage', as the first has been called, relies on passengers who arrive in groups by motor coach. Architecturally it is perhaps the first truly modern hotel built in this country since the war.

INNS



The Lygon Arms, Broadway is a tourist inn with 41 bedrooms. The small dining room, 3, remains almost unchanged since about 1520. Resiting of the kitchens enabled the old kitchen to be converted at a cost of £7,000 into a new buffet and grill room, 2. This room designed by R. D. Russell, has a frankly modern character and does not attempt to imitate the older parts of the inn. The inclusion of the modern chair, carpet and curtains, mixed in with older pieces, adds rather than detracts from the pleasant atmosphere of the typical bedroom, 4.



The Angel Hotel, Guildford, with 29 bedrooms, is a sixteenth century inn. It is owned by Trust Houses Ltd, a company which began in 1903 as a movement of social reform whose object was to revive the traditions of English inn-keeping. Trust Houses provides a high standard of hotel service at moderate prices throughout the company's 230 hotels of all sizes. The company's policy in renovating old hotels is to restore them as far as possible to their original character. While this can be effective where genuine furnishings of the correct period are chosen, it would have been preferable, in 6, where these were not available, to have combined the old with suitable modern designs.





The Great White Horse, Ipswich, another Trust Houses hotel, shows in the bedroom, 7, how an effort to recreate accurately a particular period can be charmingly successful. As the hotel provided the location for several incidents in 'Pickwick Papers', one bedroom has been furnished according to Dickens' description of the room. As such it provides a genuine tourist attraction, but is not obviously 'done up for the tourist' as most nebulous period furnishings appear to be.



The Dover Stage, Dover, owned by Watney Combe Reid & Co Ltd in association with Graham Lyon Motels Ltd, has 49 bedrooms. It is the first new hotel building to show some evidence of solving the problems peculiar to a tourist, and therefore seasonal, business. This, and the fact that it is the most imaginative modern hotel building in Britain (see illustration page 23), make it of particular significance. The cost of £100,000 was estimated on an average occupancy of 50 per cent (65 per cent is normally considered the minimum). An additional source of income is provided by the ballroom, 10, and a full public house with saloon, 11, and public bars. Whole floors in the tall bedroom block, 9, can be closed off when not required. (Continued overleaf)

INNS

12



The Dover Stage (*continued*) The hotel caters for overnight visitors arriving in groups by coach. Because of this specialised clientele certain economies were possible – bedrooms, though comfortable, are small and contain little storage space, 13 and 14; bathrooms, two to a floor, are minimal. In contrast the public areas have a great feeling of spaciousness. The lounge, reception space and hotel bar, 12, are essentially one area, and the dining room, 15, can be opened into the ballroom. It is a pity that some of the furnishings, chosen by the owner, are of a lower design standard than the building itself. ARCHITECT *Louis Erdi*.

13



14



15





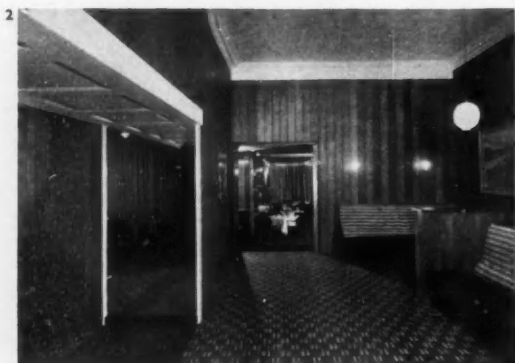
MEDIUM HOTELS

The word hotel originally defined a town mansion, and it was not until 1765 that it came to denote a superior form of inn. Even as late as the eighteen twenties the word was considered pretentious.

The advent of the railway era supplied an impetus for a new generation of building designed to meet the needs of the traveller. Generally they were situated, not where the stage coach changed horses or stopped for the night, but where the railways supplied the new-found demands of industry and business. The first major railway hotel was built at Euston in 1838. Although none has been built since before the war – the last big one being the 'Queens Hotel', Leeds, in 1936 – plans are now being prepared by the British Transport Commission to provide such a hotel at Newcastle. It is the Victorian type of hotel which is faced with the greatest problem of survival, built as it was to meet the requirements of a different age. By present-day standards the rooms are too large, the additional conveniences too few, and maintenance and cleaning difficult and costly. Several examples exist which show, however, that by drastic conversion these hotels can be made to run at a profit. Most hotel owners believe, in fact, that the increasing demand for accommodation can only be met by converting these old hotels and not by building new ones, because building and other costs make them uneconomic under present conditions.

Abroad, hotel conversions and new hotels reveal a greater readiness among owners to accept uncompromisingly modern design standards, still to be found only rarely among British hotels. Elsewhere in this issue the need is suggested for a new conception of hotel design in which the hotel forms part of a modern community centre with shops, offices, restaurants, a cinema and so on, all grouped together on the same site. One of the earliest hotels of this type is the 'Terrace Hilton' built at Cincinnati, USA, in 1946.

MEDIUM hotels



Royal Hotel, Cardiff is one of 10 hotels owned by Ind Coope & Allsopp Ltd in which major reconstruction work has been carried out recently under the control of the firm's architectural department headed by W. Witham. The 'Royal' with 80 bedrooms, is a good example of a comfortable modern interior in a typical Victorian hotel building, 1. Varied wall treatments give a new character to the foyer, 2, while a false ceiling, controlled lighting and careful choice of furniture, can be seen in the grill room, 3. ARCHITECTS IN CHARGE *John Morton and Tom Lupton*.



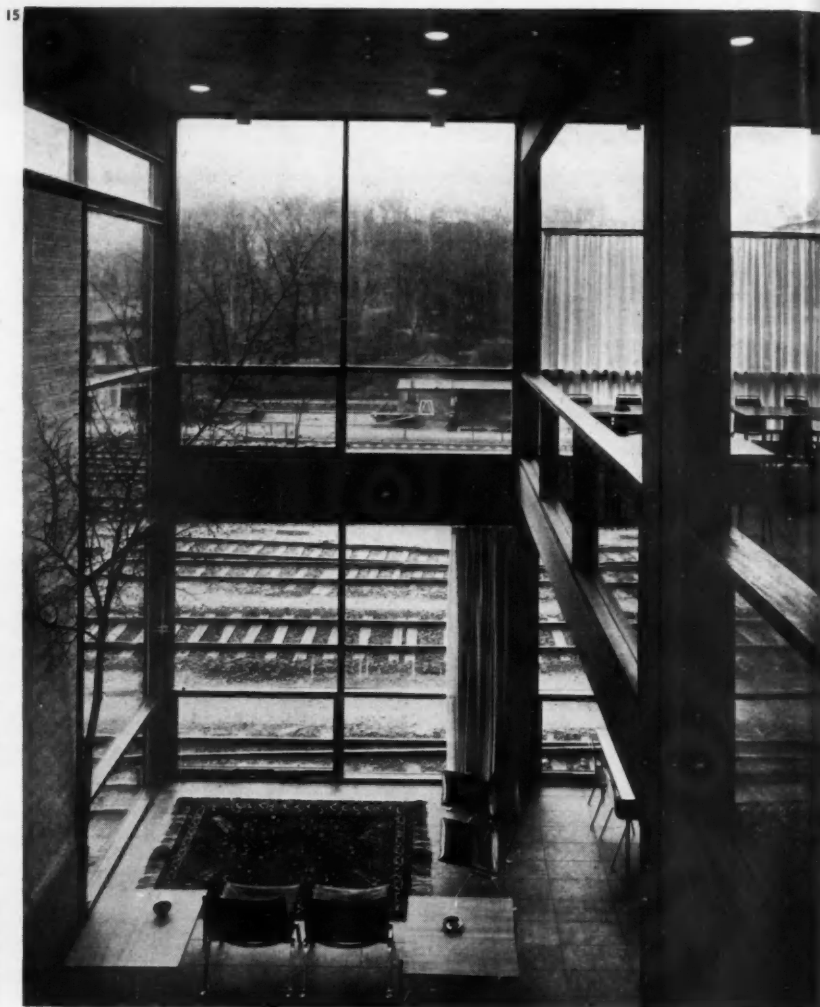
Lifeboat Hotel, Cleethorpes is a small, seaside, tourist and commercial hotel with 27 bedrooms, owned by Ind Coope & Allsopp Ltd. An early twentieth century building of little character, it has been completely redecorated and refurnished. The working drawings of a lifeboat as wall decoration, and the compass motif give an appropriate nautical atmosphere to the cocktail bar, 4. The chairs were specially designed by Ray Carter. The bedrooms, 5, are elegant but unpretentious. ARCHITECT IN CHARGE *B. R. Davis*.



Grand Hotel, Leicester is a commercial hotel in the centre of the town. It has 120 bedrooms and was built in the eighteenth century, 6. It is the largest of the hotels so far modernised by Ind Coope & Allsopp Ltd, and cost £70,000 to convert. A comparison of an eight-week period in 1955, before the hotel was taken over, with a similar period last year, after the work was completed, gives some indication of the increase in business which can accrue from conversions of this nature. From apartments the increase was 35 per cent, from food 67 per cent, and from drink 68 per cent. The grill room, 7, is below the ground floor and has been given a rich character by the use of natural woods, bold wallpaper and bench seating along the wall. The bedrooms, 8, are simply furnished with good modern pieces, and are fitted with 'Radio-tel' equipment, 10. Thirty per cent of the bedrooms have been converted, of which two-thirds required major reconstruction. In the waiting area of the main hall, 12, morning coffee and tea are served, a facility previously lacking. The ladies' powder room, 13, was previously the equivalent of a public underground lavatory and was converted at a cost of £1,500. Modern lighting fittings, 9, are used throughout. The bar stools, 11, were specially designed. ARCHITECT IN CHARGE *D. Shepherd.*



Hotel Osterport, Denmark is a modern building which replaces an earlier hotel, burned down in 1955. It is opposite the Osterport railway station in Copenhagen and has 40 double rooms and 10 single rooms. The architects accepted the close proximity of the railway traffic not as an inconvenience but as a continually changing background to be seen through the large windows of the entrance hall, 15. At the top of the staircase to the quick service bar on the first floor, 14, is an abstract sculpture by Soren Georg Jensen. Below the stairs is the dining area. ARCHITECTS Erik Friehling and Erik Sørensen.



Jolly Hotel, Palermo is one of 42 hotels in Italy and Sardinia built to provide a high standard of accommodation at reasonable charges. Seven more are under construction. The owner, Compagnia Italiana Alberghe Turistica SpA, has its own architectural department responsible for all interior design. As in the 'Hotel Osterport', above, the traditional Persian carpets in the entrance hall, 16, add richness to a modern interior - just as modern furnishings would be effective in an old inn.

Royal Hotel, Scarborough is a privately owned seaside hotel, distinguished by a fine Victorian hall, 19, which is decorated to make the most of its existing character. Staff are skilled in maintenance work which they carry out during the closed season, an economic method of ensuring high standards. INTERIOR DESIGNER *John Hill*.



Nordsee Naber, Bremerhaven, Germany is a completely new hotel and the only one in this heavily war-damaged town of 135,000 inhabitants. It has 70 single rooms and 30 double, and also serves as a centre for local conferences, official dinners, etc. Simple colours predominate in the bedrooms, 21, but the chairs with their dust trap frills strike a discordant note. Writing desks are included in the entrance hall, 23, and have opaque white plastics shields, a material used also for the lighting fittings in the restaurant, 22, furnished with beech framed chairs and tables. ARCHITECTS *Rolf Stormer and Karl Francius*.



MEDIUM hotels

24



25



The Washington Group of Hotels, London is treated here as a unit, since modernization of the five hotels is being carried out simultaneously and the character of the work is consistent throughout. With a total of 591 bedrooms the owner considers it well worth-while to employ a full time architect. The leathercloth panelled front to the reception desk lends a quiet richness to the entrance hall of 'Green Park' designed by John Diamond. The cocktail bar, 25, is from 'Manderville'. 26 shows a typical new bedroom with specially designed wall hung dressing table, and bedside unit with 'Formica' faced 'Radiotel' equipment, 28. An eight-storey bedroom extension to the 'Washington' hotel, 27, designed by Katz and Vaughan, is at present being built and will provide an additional 53 bedrooms. A prototype bedroom for this extension has been prepared, 32, in which many new design ideas can be tried out — such as the suspended cupboard doors and fold-up dressing table mirror. Careful attention has been given to all details such as the ledge to prevent damage by the key tag, 31, the brass reinforced standard diabolo wall light, 29, and the special 'Formica' topped table with legs splayed to prevent the top damaging the wall, 30. The new front of 'Flemings' can be seen on page 27. ARCHITECT TO THE GROUP G. Rees.

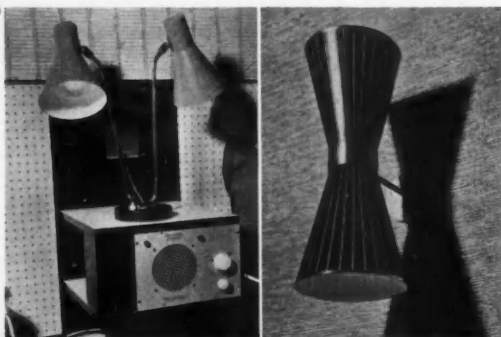
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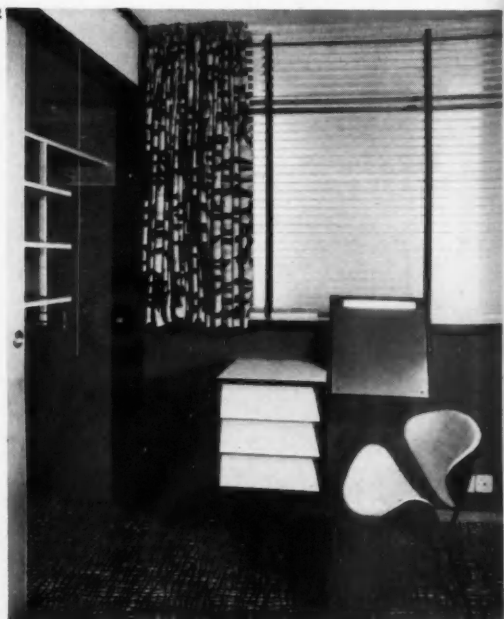
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30, 31

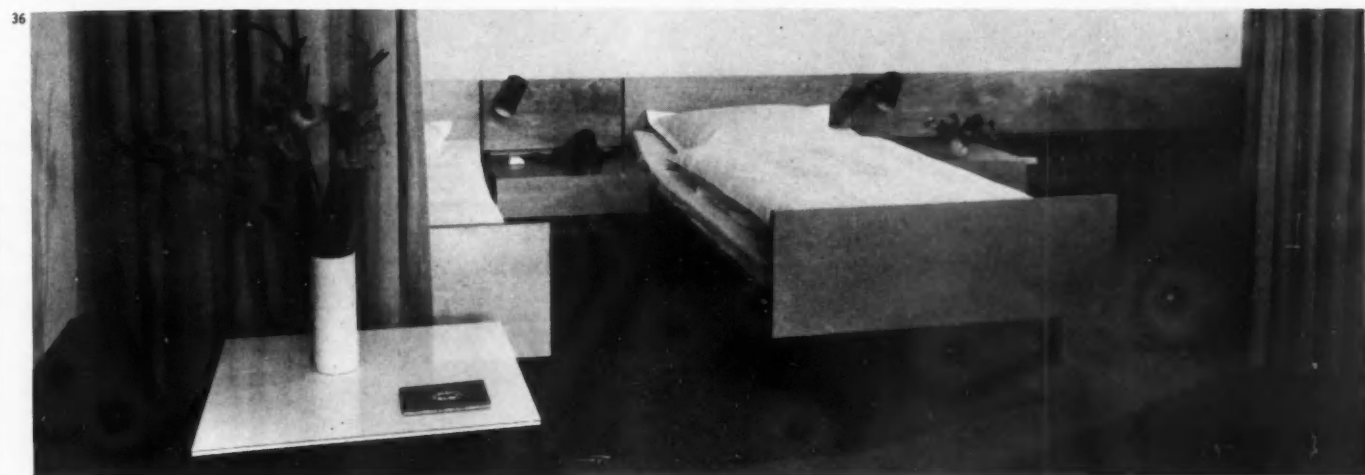


32





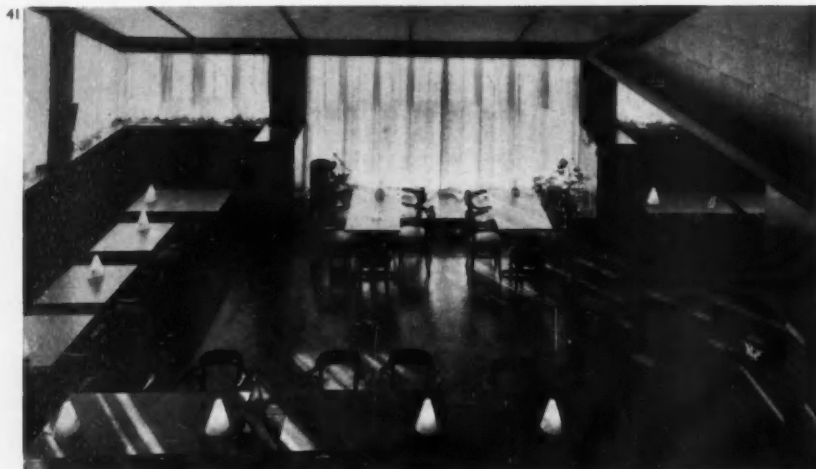
Hotel am Zoo, Berlin is an old hotel with accommodation for 220 guests. It has been gradually modernised and recently two new floors have been added. Each bedroom now has its own bathroom. The architect, in conjunction with Knoll International Ltd, designed special built-in bedroom furniture consisting of writing desk, luggage trestle, bed and bedside cabinet, 34 and 36, which together create a remarkable unity. Loose furniture for the bedrooms, 33 and 35, is also mostly from Knoll. ARCHITECT *Professor Paul G. R. Baumgarten*.



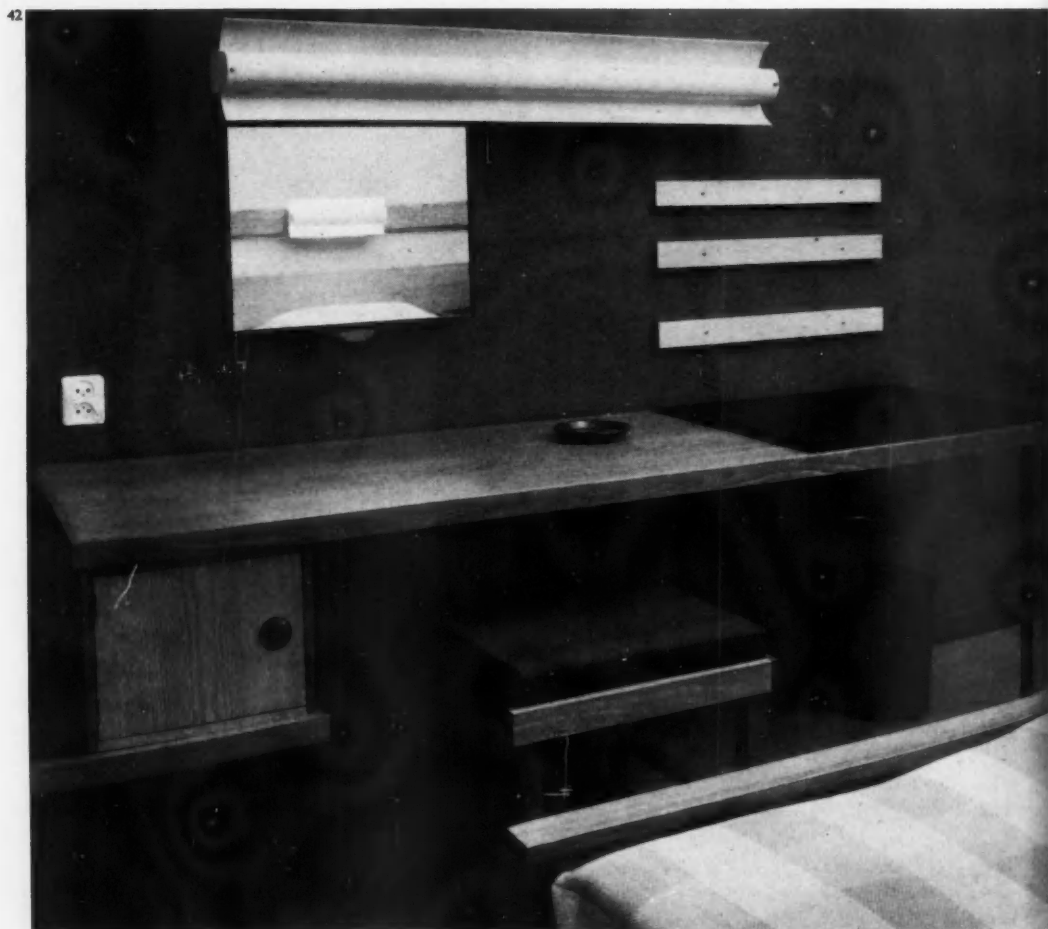
Hotel Metropole, Brighton. The new 'Monaco' bar is a recent conversion in this Victorian hotel of 320 rooms. A new picture window with views over the seafront was installed and immediately behind this is an elaborately treated area, 38, with suspended lighting panels and marble floor. Specially designed furniture in ebonized wood has brass tipped legs strengthened with metal ties. DESIGNER *John Carter*.

MEDIUM

hotels



Laponia, Arvedsjaur was built last year in the far north of Sweden as a resort hotel. It is on two floors and has 30 bedrooms, a dining room, a clubroom and two lounges. The hotel is a good example of the unaffected design and clear detailing which are characteristic of several new Swedish hotels, and can be seen particularly in the built-in dressing table unit, 42, and in the arrangement of mirror, light, electric socket, etc, to form an 'abstract' pattern against the olive painted wall. Two types of wood have been used throughout - oak for wearing surfaces and pine elsewhere. In the dining room, 41, a parquet square for dancing is set in the brick floor. The white cones on the tables are electric lamps. In one of the lounges, 40, the left hand wall is enriched with moulded plaster. ARCHITECTS *Börje Glahn and Ole Hellveg*. INTERIOR DESIGNER *Anders Bergstrand*.



43

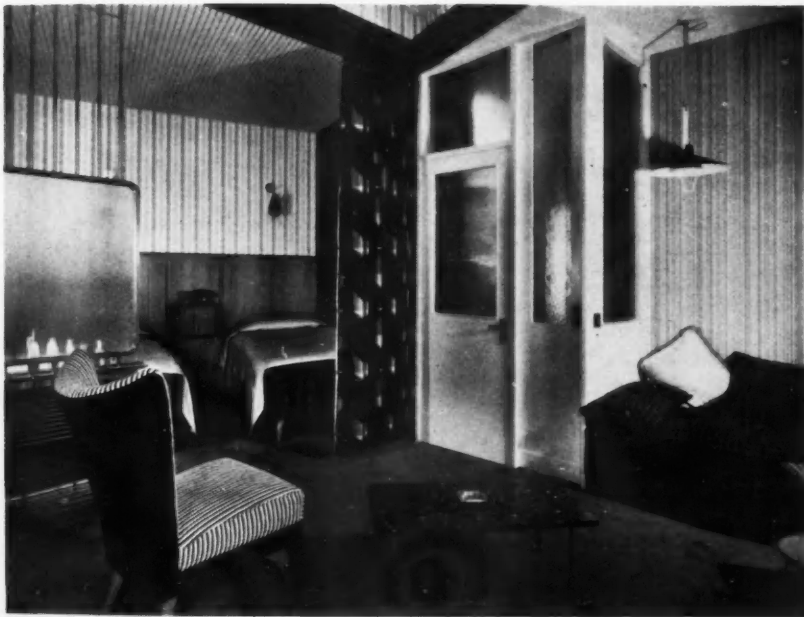


The Midland Hotel, Manchester is the city's largest hotel with 315 bedrooms. It is one of the 37 owned by the British Transport Commission which has carried out considerable modernization work in its hotels. Differing approaches can be seen in the design of these two rooms. The new American bar, 44, disguises the original structure, parts of which were formerly 25 ft high. The original cast iron columns and stanchions have been enclosed. In the foyer to the French restaurant, 43, the original structure remains and its character is emphasised by the new decoration. DESIGNERS (bar) John Carter, (foyer) John Hill.

44



45



46



47



48



49



Royal Court, London is a privately owned hotel with 110 bedrooms catering chiefly for tourists. The architects were commissioned to design alterations to the structure and to produce sketch drawings of the rooms. Colour schemes and furnishings were subsequently chosen by the owner. While this method is described by the architects as an ideal collaboration, it is dangerous where the owner or manager has little understanding of interior design problems. Here it has been successful, particularly in the studio rooms, 45, where the bedroom area can be curtained off during the day. The bar, 46, lacks restraint in the use of patterned surfaces. 47, 48 and 49 show three examples of furniture chosen from a local store. ARCHITECTS Louis Erdi and Ronald Rabson.



George Hotel, Kettering operated by Paten & Co Ltd, has 52 bedrooms. A new lounge bar and 20 single rooms were added three years ago for under £35,000 and more recently two outside walls have been replaced allowing centre pivoted windows to be installed. Good wallpapers, fabrics and curtains in the bedrooms, 51, go a long way to create a cheerful atmosphere, though in some cases existing furniture and carpets have had to be retained. ARCHITECT *K. J. Allsop of Gotch, Saunders and Surridge.*



Apollonia, Stockholm, Sweden is in the centre of the city and has 80 rooms. One of the double rooms, 52, shows how the elegant beds form a unity with built-in shelving, dressing table, etc. Part of the right hand wall of the dining room, 53, is a folding partition which provides a small separate breakfast room when closed. ARCHITECT *Bengt Gate.* INTERIOR DESIGNERS *Bengt Gate, Hans Kempe and Lars Ljunglöf.*





MOTELS

The motel, as its compound name implies, relies entirely on the motorist for its custom. Motels have been built in large numbers in America where the distance to be covered and the lack of established alternatives both for transit and holiday purposes have dictated this form of hotel as the logical solution. The United States and Canada between them have nearly 100,000.

Britain's first motel was built in 1934 at Boroughbridge as a halfway point on the Great North Road. Since the war only two transit motels have appeared; both are bedroom-garage extensions to existing hotels. Another motel in the New Forest is more a holiday hotel than a true transit motel. Louis Erdi, the designer of these post-war motels, predicts there might be 100 new motels in the next 10 years; so far there are only eight. Many American motels provide a high degree of sophisticated elegance in their interiors, which is regarded as an essential element in attracting the custom of the passing motorist. Much of this sophistication is reflected in the growing number of Continental motels, often built by the oil companies.

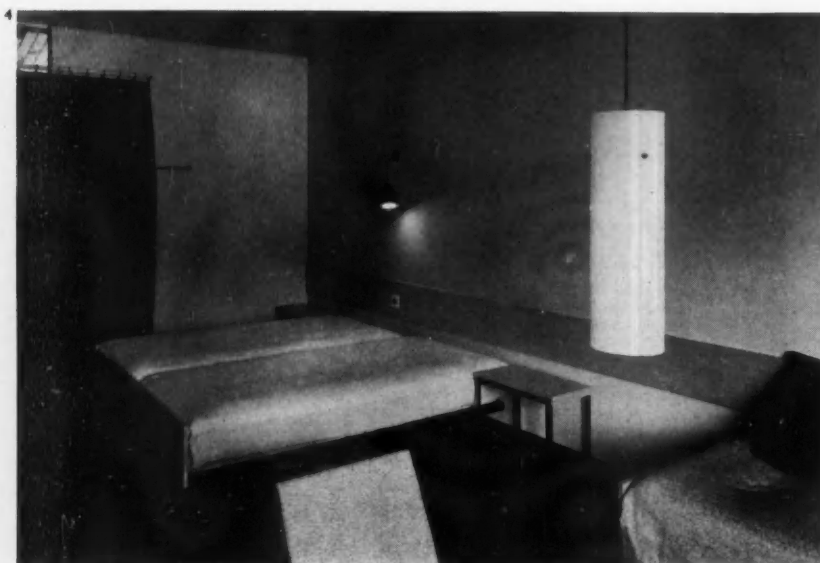
In this country motels are still regarded as a risk by the hotel industry since it is claimed they cost little less to build than a conventional hotel, they have long road frontages which lead to high rating values, little staff saving can be achieved under 100 units, the road distances are not so great as abroad and the demand is likely to be seasonal. At least some of these objections would be overcome, however, if the Continental rather than the American pattern were followed.

MOTELS

continued



Sands Hotel, Tucson, USA has 60 standard rooms, 12 suites and 50 commercial units. All rooms are air-conditioned and overlook a central garden with heated swimming pool. Standard rooms 3, have two double beds and television; suites have two bathrooms each; commercials have single beds. Visitors can register at drive-in windows and drive on round to their bedroom unit without leaving the car. Ten shops, a beauty salon and car hire service are included. The sophisticated elegance of the interiors can be seen in the view of the lobby, 1. ARCHITECTS Hausner and Macsai.



Hotel Interlaken, Switzerland is a small hotel of 23 rooms built in 1955. It is a one-storey building with parking space immediately outside the entrance to each room. The rooms have two, three or four beds and appear refreshingly cool and simple. All the furniture was specially designed by the architect and has an angular severity which becomes too obtrusive in a crowded room such as the bar, 5. ARCHITECT *Franz Füg*.

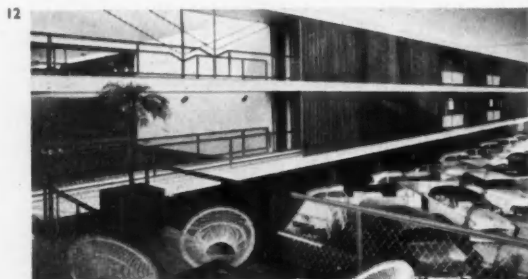
Lakselv Gjestgiveri, Norway, 6, is one of eight hotels built by the Government primarily to serve the needs of travellers requiring overnight accommodation during their journey by car or coach along the new 600 mile road from Narvik to Kirkenes in the far north. The hotels are built of wood and as the interior of another, the 'Iftord Gjestestue', 7, shows, much of their pleasant character derives from the pine matchboard wall linings as well as from the good selection of modern Norwegian furniture. ARCHITECTS F. S. Platou and Helge B. Thams.



Three British motels managed by the Graham Lyon Motel Co Ltd are illustrated here. All are separate extensions to existing hotels, as shown in the aerial view of the 'Royal Oak', New Inn Green, Kent, 9. Each bedroom has a bathroom, dressing room and garage alongside. The lounge, 8, was built on to the old hotel. Three wings comprising 16 bedrooms have been added to the 'New Forest Motel', Ower, Hants. One has garages on the ground floor; another is closed in winter and has no garages. A new lounge, 10, has also been built. The typical bedroom, 11, is from the 'Devon Motel'. ARCHITECT Louis Erdi.



MOTELS



Motel de Ville, New Orleans, USA has 150 rooms built on two levels with parking space underneath, 12. There are eight suites each with a built-in kitchen unit that can be closed off by folding doors, 13. Along the rear wall of the restaurant, 14, can be seen a screen of 'Endurlite' panels with shells and plants embedded in



sheets of transparent plastics (see *DESIGN* April 1956 page 48). The hotel consists of five isolated buildings linked with covered catwalks and stairways. Slatted screens along the external bedroom verandas, 12, act as sun blinds and give privacy. ARCHITECTS *Charles R. Colbert and Associates*. INTERIOR DESIGNER *Henry End*.



Motel on the Mountain, New York, USA built in 1956, is 30 miles from the city, has 80 rooms (with more planned) and a restaurant, 15, to seat 500, with views over the surrounding rugged country. The design supervised by Junzo Yoshimura has a striking Japanese character. The bedrooms, 16, each with a bathroom and dressing room, are subdued and restful. So far business has been equally divided between hotel lettings and conferences. ARCHITECT (motel rooms) *Harwell Hamilton Harris*. INTERIOR DESIGNER *Leonore Schwartz*.



HOTELS **Imaginary project**



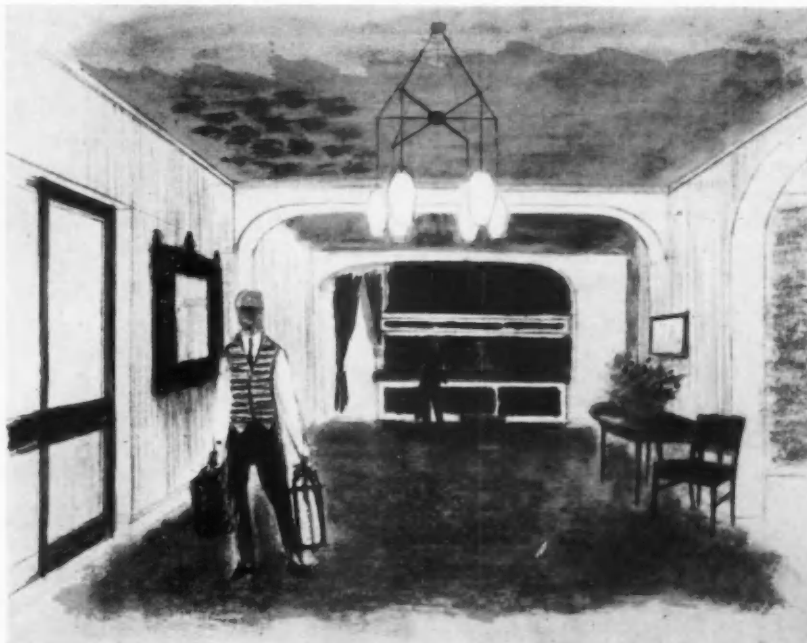
Few of the old coaching inns in this country are converted without attempting to build in an old world character. To show how modern furnishings and modern ideas in interior design can be appropriate in a hotel of this type, and provide higher than normal standards of comfort and amenity, we invited Robert Wetmore, with the ready agreement of the owner, to produce imaginary interiors for a Georgian inn at Berkeley in Gloucestershire. This inn, the 'Berkeley Arms', had suffered from piecemeal alterations over the years until now little of its original interior character remains, as can be seen in the photographs. As such, it is typical of many inns throughout the country, but the new schemes, drawn by Raymond Ashley, show how much can be done without major structural alterations and by retaining some existing features. The arched entrance to the inn was originally a carriageway to stables at the rear, but the later conversion to a reception hall has been retained in the new scheme. The designer proposes little change to the exterior though the painted lintels destroy the original proportions of the windows and the façade could be much improved if this paint were removed and the drain pipes were made less obvious.

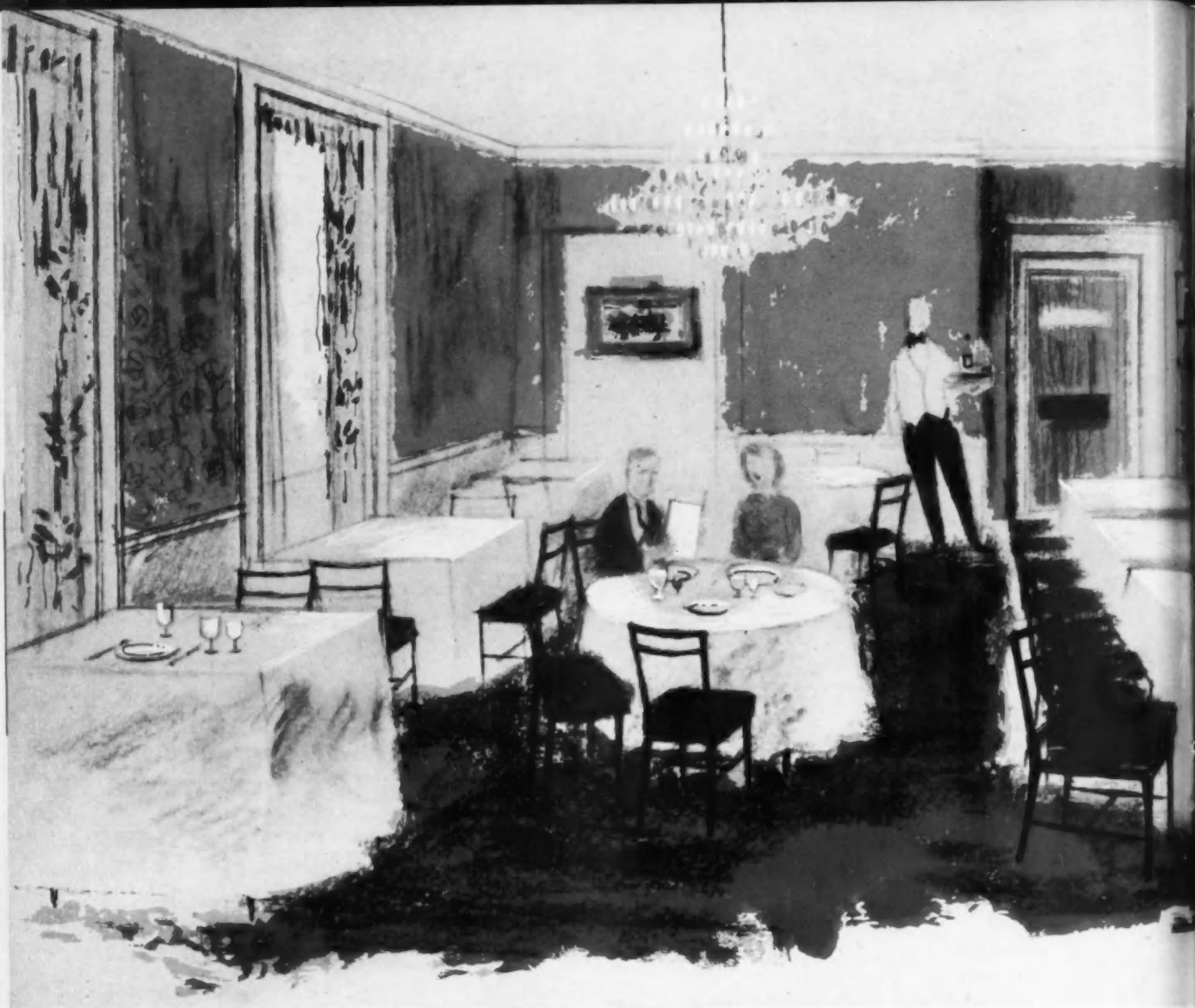
Entrance hall

The present entrance hall provides a cramped and forbidding reception desk. To achieve an open and welcoming appearance, which the designer believes to be essential, he proposes to remove the existing office front and substitute a free-standing counter with a horizontal unit above to provide downward lighting, key rack, etc. A glazed door on the left is provided to allow the visitor to see into the dining room and thus be attracted to stay for a meal. The existing mustard carpet would be retained but added to, so that the whole floor is covered. The existing mirror and table are also retained.



Existing entrance hall





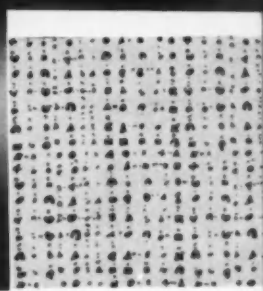
Imaginary project



Existing dining room

Some of the furniture and equipment suggested for use in the redesigned interiors of the 'Berkeley Arms' hotel.

Hall



1 'Satina' pendant lighting fitting with satin opal glass shades and glass spreader arms. MAKER AEI Lamp & Lighting Co Ltd. £12 6s 3d.

2 Wallpaper in black and white from the first 'Palladio' pattern book. DESIGNER Robert Nicholson. MAKER The Lightbown Aspinall Branch of The Wall Paper Manufacturers Ltd. £1 9s 10d per piece.

Dining room



3 Dining chair has an ebonised beech frame and detachable 'Dunlopillo' seat on 'Pirelli' webbing. DESIGNERS Ward & Austin. MAKER Cintique Chair Co Ltd. £6 17s 6d.

4 Carpet is a green and black Axminster body carpet with an unobtrusive pattern. DESIGNERS Ward & Austin. MAKER Tomkinsons Ltd. £3 0s 4d per linear yard.

Lounge



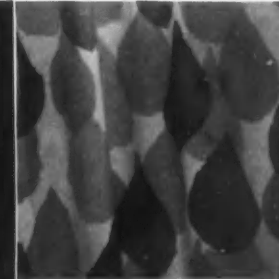
5 Easy chair has an ebonised black beech frame. Seat and back cushion covers and the arm pads are removable for cleaning. DESIGNER Leslie Matthew. MAKER Cintique Chair Co Ltd. From £16 19s 6d.

6 Wallpaper is 'Duet' from the second 'Palladio' pattern book. DESIGNER Eric Thomas. MAKER The Lightbown Aspinall Branch of The Wall Paper Manufacturers Ltd. £3 4s 10d per piece.

7 Pendant lighting fitting is from the 'Mondolite' range. MAKER Troughton & Young (Lighting) Ltd. £5 2s.

8 Curtain fabric is 'Zuleika' printed linen. DESIGNER Terence Conran. MAKER Conran Fabrics Ltd. £1 12s 6d per yard.

Bedroom



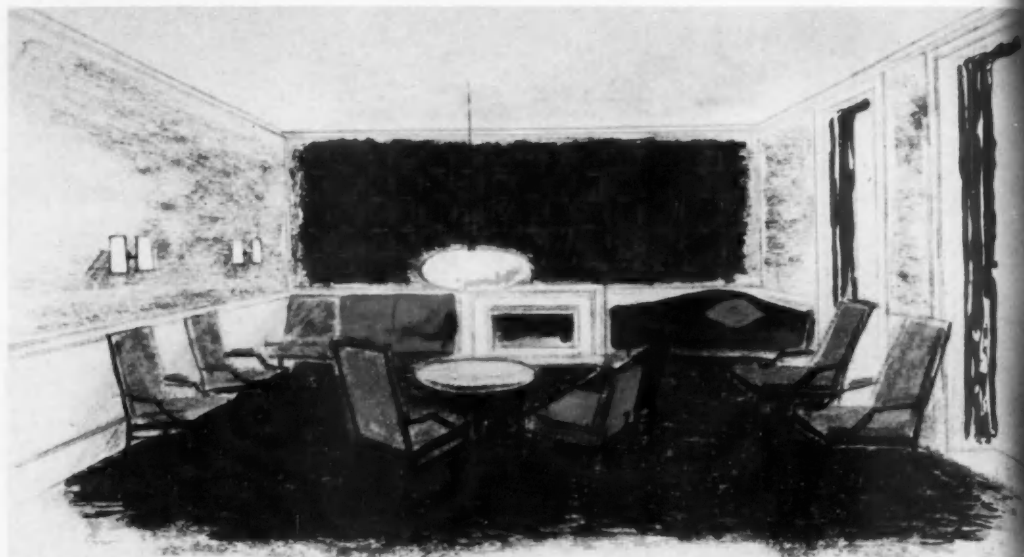
Dining room

The dining room, as in many small hotels, suffers from an appearance of clutter. To overcome this the designer has chosen chairs with lower backs, and has simplified the arrangements of the serving area. The bottles are housed in a wall-hung cabinet on the right above the serving table. Bench seating along the right hand wall allows a simplified arrangement of tables, each with a long white cloth, giving a feeling of unity to the room and providing a clear serving run for the waiters. A dark, warm wallpaper was chosen for the walls to give a feeling of intimacy, and recessed ceiling lighting provides a strong table top light without glare. A traditional chandelier in the centre is designed to give a sparkle which is reflected in the cutlery and glass.

Imaginary project



Existing lounge



Lounge

The existing room is dominated by a hideous fireplace which the designer proposes to replace by one of traditional design, since he could find no modern fireplace of a suitable scale. The fireplace wall has been conceived as the focal point of the room and is covered by a bold wallpaper which continues over the door of the end wall cupboard. Unit chairs are suggested which can be used singly or grouped together as a settee. A circular table is provided to aid furniture grouping and this is placed beneath a large plastics light fitting. Existing wall lights are retained but are moved to more suitable positions.



Existing bedroom

Bedroom

In a small room such as this the presence of too many individual items of furniture creates a broken-up appearance. To overcome this a special built-in fitting has been designed to fill the entire width of the window wall and to continue round the corner. This fitting comprises dressing table, storage space, writing desk, luggage rack, wash basin fitting, etc, and creates a restful order that is lacking in the existing room. The scheme is completed by the use of cheerful wallpaper, curtains, dark carpet and bedcover.

LUXURY HOTELS

Luxury hotels are a specialised product of the late Victorian era. D'Oyly Carte built the first in Britain, the 'Savoy', in 1889. It had 70 bathrooms, six lifts and was lit entirely by electricity. The British Travel and Holidays Association now lists eight luxury hotels in London and the Automobile Association adds a further 10 outside London.

The necessity for luxury accommodation is by no means diminishing, although the definition of luxury has changed to some extent. Mere domestic opulence is no longer sufficient and such additional bedroom comforts as television, piped iced water, a baby watch service (by means of a microphone connected to the reception desk), and a choice of two types of lavatory paper are considered standard. Judging from the post-war trend in luxury suites at such hotels as the 'Dorchester' and the 'Westbury' where interiors have been carried out by fashionable stage and dress designers rather than architects, luxury in this country is not yet synonymous with modern.

Largely because of this our selection of British hotels for this section differs in some respects from the classified lists. The 'Leofrie', for example, though not strictly a luxury hotel, is included here because of its consistently high standard of interior design remains unequalled in any other British hotel. In much the same way the 'Strand Palace' has a place here simply because size alone would preclude it from the section on medium hotels.

But however much we may applaud the progress that has been made in Britain, comparison with the illustrations of American and American-owned hotels, pretentious as they may be at times, cannot fail to reveal the enormous leeway still to be made up.

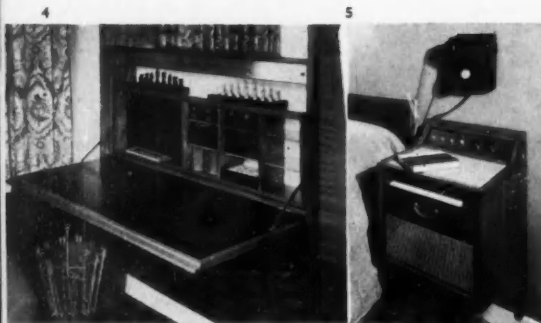


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LUXURY hotels

Westbury, Toronto, Canada is the third hotel of this name built by the Knott Hotels Corporation, 1. Unlike its London and New York counterparts its treatment is unashamedly modern. The 360 bedrooms, 3, have private baths and combined radio and television, are air conditioned and most have balconies. There are 146 studio bedrooms with special facilities for entertaining. A glass sky lounge on the seventeenth floor provides views of the city and Lake Ontario. The entrance lobby, 2, sets the tone of sober luxury with its combination of glass, marble and leather. ARCHITECT *Page & Steele*. INTERIOR DESIGN *The Robert Simpson Co Ltd*.



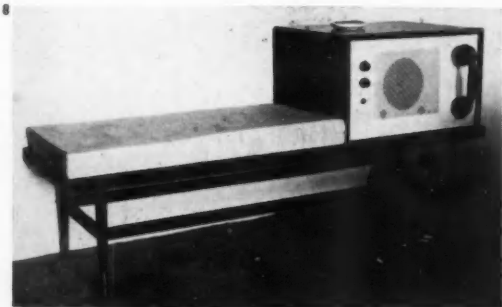
Leofric Hotel, Coventry was built in 1955 for Ind Coope & Allsopp Ltd and forms part of the new city centre. It is still unique in this country for the consistently high design standard of its interiors. The impressive ballroom, 6, seen here from the balcony, provides additional income from local functions. The 'Formica' surfaced desk, 4, is part of the built-in furniture designed by Ward & Austin for the individually decorated penthouse suites on the top floor. The bedside cabinet, 5, incorporating radio, call button and light switches, one of the most elegant of its type, was also designed by Ward & Austin. Of the 108 bedrooms, 70 per cent have private baths. A full report on this hotel can be seen in *DESIGN* for October 1955. ARCHITECTS *W. S. Hattrell & Partners*. INTERIOR DESIGN *Ind Coope architects' department*.





Beverly Hilton, Los Angeles, USA has 450 bedrooms, 35 suites and eight luxury penthouse apartments, and was built in 1955 by the Hilton Hotel Corp. The Escoffier restaurant, 7, with

its leather banquette seating has a three-sided panoramic view of the city. The exterior is shown on page 45. ARCHITECT *Welton Becket*. INTERIOR DESIGNER *David Williams*.



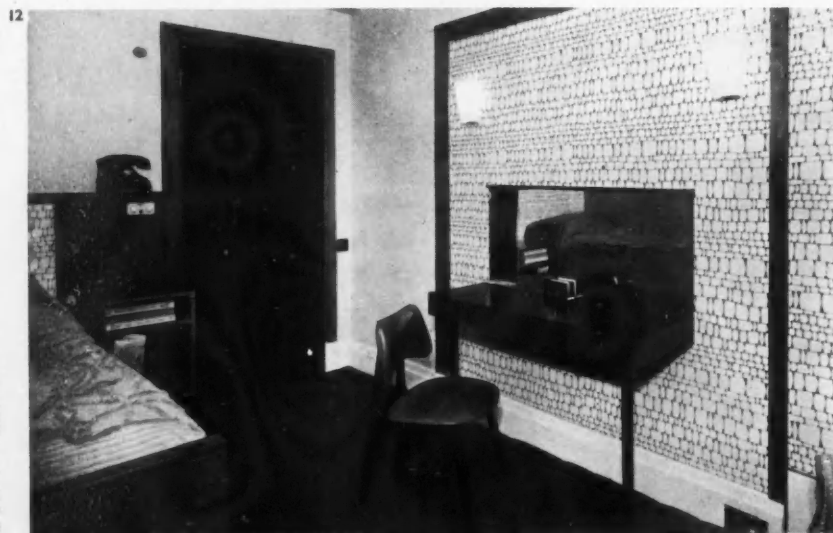
Istanbul Hilton, Turkey is one of many hotels built or projected by Hilton Hotels International a subsidiary of Hilton Hotels Corp. This modern hotel with 277 guest rooms and suites has successfully been given a Turkish flavour, as can be seen in the 'Mamarara' roof bar, 9. Most of the furniture in the bedrooms was specially designed by Hilton's and made in teak by S. Hille & Co Ltd, 8. ARCHITECTS *Professor Sedad Eldem and Skidmore, Owings & Merrill*. INTERIOR DESIGNER *Jane Kidder*.



LUXURY hotels



Americana, Miami Beach with 475 rooms has much that is pretentious but much also that is exciting, such as the mixture of rattan headboard, polished brass lights and rough wall in this studio bedroom, **11**. ARCHITECT *Maurice Lapidus*.

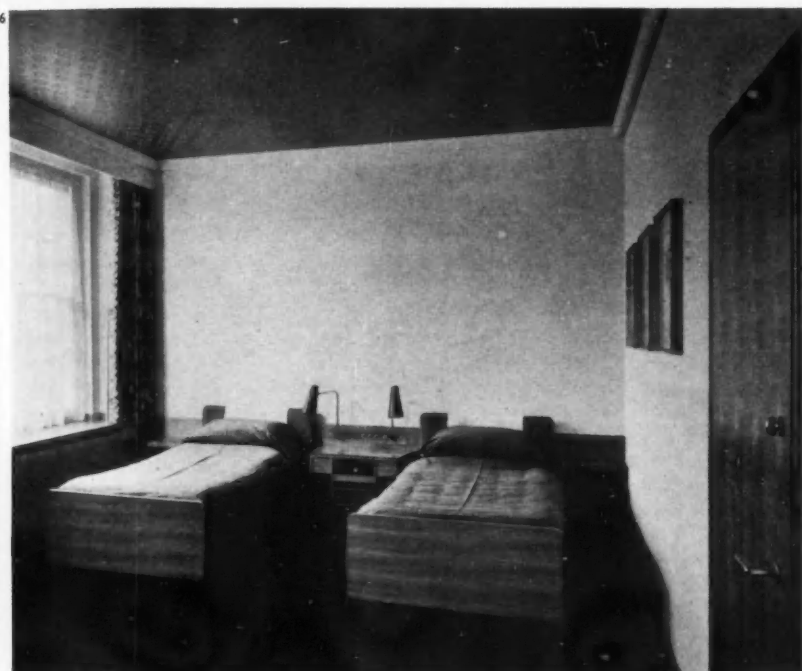


Strand Palace, London owned by J. Lyons & Co Ltd, has 900 bedrooms which are gradually being modernised and refurnished at the rate of about four a week. Already 250 have been completed. In this typical room, **12**, existing doors are cased to give a flush finish. Special built-in furniture is in teak with 'Formica' tops and drawers. German PVC sheeting covers the wall behind the dressing table. DESIGNER *F. Marcus*.



Regent Palace also owned by J. Lyons & Co Ltd, has 1,100 bedrooms and is the largest hotel in London. These rooms are gradually being converted, but like the 'Strand Palace' none has a private bath. The conversion of the old winter garden shows the extent of the change in the public areas from the faded Edwardian baroque, **13**, to its present emphatic modernism, **14**. Four of the old, purely ornamental columns have been removed, but one structural column has been studded with lights to make a decorative feature. ARCHITECT *G. Ramon*.





Grosvenor House, London, has 337 bedrooms, to which a new wing of 92 rooms and two suites has been recently added. The bedrooms, each one has a private lobby and bathroom, are based on designs for a prototype room built two years ago and extensively tested by staff and guests. The dominant feature in each room is a prefabricated wall storage unit, shown here in cherry wood, **15**, comprising dressing table, hanging space and drawer unit, **17**, with storage above for suitcases, etc. A recess for cosmetic bottles below the dressing table mirror can be screened off by a sliding panel. The beds opposite this storage unit, **16**, are set each side of the cabinet, **18**, with a panel for switches, call button, radio controls and bedside lights. The telephone can be plugged in here as well as by the dressing table. Specially designed arm-chairs can be seen in the sitting room of one of the suites, **19**. Wall length curtains and 'Terylene' net successfully mask the neo-Georgian windows of the new wing. Considerable space economies were made by having internal bathrooms, and the feeling of claustrophobia that can result has been ingeniously overcome by setting the mirror in front of an illuminated recess, **20**. Services, WC cistern, etc, are enclosed behind the wall with access from the corridor. Throughout, the excellent detail design and careful workmanship make these new interiors an outstanding example of what can be done to upgrade the appearance and convenience of existing British Hotels. *INTERIOR DESIGNERS R. D. Russell and Partners.*



HOTELS **The industry talks**

The article beginning on page 20 raises a number of problems with which the hotel industry in this country is deeply concerned. To find out more about the way in which the industry is tackling these problems, and to hear at first hand what prospects exist in the near future for raising design standards in hotels, we invited a group of people representing widely differing interests in the industry to meet and talk about some of the questions which the article poses. The discussion, which was recorded, is published here in an edited form and those taking part can be seen below.

A. E. Everett Jones (Chairman), member, Council of Industrial Design and managing director, Everett's Advertising Ltd, who asked the questions.



L. J. Lickorish, deputy director general, British Travel and Holidays Association, who discussed the present and future requirements of the tourist.



Rosamind Julius, director of contract division, Hille of London Ltd, who was concerned with the furniture manufacturer's contribution to hotels.



Group Captain B. G. Carfoot, director, Ind Coope & Allsopp Ltd, who put the point of view of management in a large firm of brewers owning a number of commercial hotels.

G. Rees, architect, Washington Group of Hotels, who dealt with some of the problems facing the practising designer.



Sir Gordon Russell, director, Council of Industrial Design, who spoke on behalf of the Council.



Captain K. C. McCallum, managing director, Trust Houses Ltd, who represented management in a large group of inns and hotels, and also the British Hotels and Restaurants Association.

E. Bull, designer, Heals (Contracts) Ltd, who contributed the point of view of the furnishing contractor.



Chairman For what purposes will hotels be needed in the next 10 years?

McCallum I have just come from a meeting of the British Travel and Holidays Association and there we have heard them expounding on the necessity for further hotel accommodation if we are to house tourists. They said that investment in the world aeroplane industry represented, I think, over £1,000 million in passenger aircraft, which is a very big sum, and there are not sufficient hotels, anyway in London, to absorb this new travelling public. Unfortunately, the tourist season comes at one part of the year when London gets saturated, but if there were sufficient hotels of suitable standard they reckoned that they could increase the number of visitors from America by 10 per cent, so there seems to be a big need to increase hotel accommodation in London for the traveller from abroad.

expansion

Lickorish Ten years is a short period, of course, in the tourist and holiday trade. Over 25 years it changes very rapidly indeed and there you come up against one of the problems, that when building a hotel most of the investment is in fixed capital which the building absorbs. Its not likely you can turn a hotel into a jam factory if anything goes wrong.

But the general trend in the whole sphere of travel is towards one of immense expansion. Captain McCallum mentioned the figure of £1,000 million in relation to the airline industry. BEA said a few weeks' ago that the airlines of the world had already invested this sum in new jet and turbo-prop airliners, and were planning to spend a further £5,500 million on airliners by 1970. Most of the Trans-Atlantic airlines are doubling capacity next year compared with last year. One new jet plane has the annual carrying capacity of a 40,000-ton ship and if you were told that there were 200 ships of 40,000-tons being built, people would sit up and take notice; but you see they just have not fathomed what the aeroplane really means. Then, of course, you have the development of motor cars. The Ministry of Transport has estimated that the fleet of motor cars in Europe will expand by 50 per cent by 1960, so you can see that the world is very much on the move. In 10 years the demands for travel are going to increase by 50 per cent – perhaps by more.

Now when you come to interpreting that in terms of the demand for hotels, there are a few other questions which you have to ask. You have, generally speaking, increasing incomes, taking the mass of the population as a whole, and you have more leisure. If the hotels – the new hotels particularly, or the extensions – adapt themselves to this very exciting market, they are going to get a tremendous increase of business. But you are inevitably going to have the people moving more in the summer than in the winter, which raises all the problems of how to develop the type of accommodation these people want, a very expensive capital investment, for a six-month year.

Chairman Now let us just consider the advantages and disadvantages of converting old hotels so that their interiors can display an attractive modern design standard?

McCallum I believe that we can meet the demands outside London by exploiting literally the hundreds of inns that have inherent character, but have become obsolete, dreary and nasty and what I call derelict places – down and outs. I would like to instance one if I might; there is the 'George' at Battle, a little house of 15 rooms. When we took it over you would not have stayed in it; the furnishings were so poor and the plumbing was bad; there was no proper lounge accommodation. We reconstructed it, cut out the partitions on the ground floor to make a spacious lounge, re-plumbed it, decorated it, re-furnished it and, in fact, we spent on this small house about £10,000. That house, when we took it over, was taking £29 per week; now it is earning a reasonable profit.

Bull I think the opportunity is vast. It is quite obvious that many old hotels have been neglected for a number of years. They should be considered individually. The designer should attempt to retain the existing character of these hotels; re-plan efficiently using modern materials and finishes and by a careful selection of furnishing. I think also they should be converted in such a way as to meet the local weekend traffic and also to attract tourists mid-week.

off the peg

Chairman Mr Lickorish, would you say there is very much conversion going on?

Lickorish Yes, a great deal. There have been 500 new rooms with baths in London alone in 1957 and that represents, I suppose, a very large sum of money. In the Provinces, apart from one big hotel, I think all the extension of accommodation has resulted from modernisation and additions.

Rees I think the hotel owner must convert with a view to the future when competition will perhaps come about. It is no good thinking only about making conditions immediately more pleasant as there is no competition at the moment. You must plan ahead. As far as possible, things should be prefabricated or bought off the peg. In this way the conversion itself takes the shortest possible time, and is therefore the cheapest possible job, so that you are not losing your income during the busy season.

Chairman Mrs Julius, you have had some experience with American interests. What can we learn from American practice?

Julius I think there is plenty to learn. We have not touched on the question of motels at all. In America this is where a lot of the money is being turned over, simply because of the convenience and the ease of service. I think myself that studio

rooms are the greatest development as far as bedrooms are concerned. It is essential, I think, that a bedroom should have a bathroom attached, a good sized working desk and built-in fittings where possible. It should be neat and well planned, as indeed should the rest of the hotel. I think that with the present travelling arrangements there is less space required for reception areas and more for individual rooms.

Chairman Does that mean a larger room?

Julius Not necessarily. It means a better planned room.

three in one

Rees I think that bedrooms can be very much smaller than they have been up to now. One can achieve this and not suffer discomfort by doing a studio type room for example, without the conventional twin beds sticking out into the middle of the room. One could hang the dressing table on the wall – why should it have its legs coming down to the floor? – and one can use it also as a writing desk. One can build in the wardrobe and all its fittings entirely. One need not have too much clutter about it. Now we come back to this; when you are converting a hotel, generally it starts off with far too few bedrooms. You therefore want to add more rooms and you obviously take the space from the existing rooms as well as from the corridors. The total result is a smaller floor area. I believe a bathroom can be produced in an area as small as 27 sq ft. The Americans think 35 sq ft is about the minimum area, but in most hotels I have been in the bathrooms have been well above 35 sq ft. I do not see the point in producing vast areas which are difficult to clean and serve no purpose.

Bull But they do exist, so what does one do?

Rees One removes them. You put three rooms where one was.

Lickorish I agree with a lot of what has been said, particularly the studio bedrooms. But I would like to make a more general point – something my own association has been saying. We believe we will have to take an entirely new look at hotels. It is quite true that we want a bedroom which is also a sitting room, where the man can do some work and where he can rest; I think he does not want much public room space but I think he might be attracted to shops and ancillary services which would also be open on the ground floor to people who are not staying in the hotel as well as the people who are. In other words, a busy concourse on street level with possibly even a cinema, barber's shop and so on.

New hotel building might have to rely on combining the hotel with store operation. There could be six or seven floors at the top for bed and breakfast accommodation with a restaurant serving both the hotel and the store – a modern

The industry talks



Captain McCallum (far left) "... there are not sufficient hotels in London to absorb this new travelling public ..."

community centre, in fact, of which the hotel forms one part. I think that is the way that development is going.

Carfoot At the 'Leofric' in Coventry, we occupy over 80 per cent of the cube of that building and we are paying less than 20 per cent of the rent. The rest is found by all the small shops underneath. If anyone is going to build a new hotel he has got to build it in the busiest part of the city or town - right at the centre - where it can attract a high subsidy from the shops underneath.

uneconomic

Chairman We are coming to the subject of new hotels. Can the industry, in your experience, afford to build new hotels and will they be economic when they are put up?

Carfoot I think the answer, without any shadow of doubt, is "No" at the present time. My company is mainly concerned with what is called commercial hotels as opposed to tourist hotels. We do our best with the tourist trade particularly in the summer when the commercial trade seems to be a little lighter. But in the winter we try to develop to the utmost the local commercial trade - food, banqueting, conferences, etc. I do not think that today new hotels can ever be built to give anything like a reasonable return just for the tourist trade alone.

Chairman Would you say that commercial travel would justify it?

Carfoot One is rather nervous about what aeroplanes will do internally. If a man can operate his business and travel home that night he will, by aeroplane, car or train; summer and winter. We notice that there is a marked reluctance to stay in a place like Leicester, Coventry or Birmingham, and that applies also to the foreign visitor who comes partly on pleasure and partly on business.

Julius I have noticed on my recent travels abroad,

particularly in America, that the travelling public are really rather high-level executives who have plenty of money.

I think you will find that hotels, certainly in provincial towns, would pay much better if there were better decoration and particularly better service.

Russell I think the average traveller today probably is a man who has got a fair amount of money and wants a considerable amount of service. But in this new age of mass travel that is coming it will probably be more important that they should be able to get clean and reasonable accommodation and that they will be prepared to carry their own bag. The hotels will have to look at them in quite a different way.

Carfoot I have gained a rather different impression. I have had the opportunity of watching quite a number of American tourists and I have the feeling that they are looking for an even higher standard of service than we have been giving in the past.

Russell I am not suggesting for a moment that we ought to forget about this type of person. I would agree that the service at a lot of the expensive hotels is not good enough, but there is also this other public which is going to be important.

a boom

McCallum We have been going through an unprecedented boom of prosperity that has never been known before. If my reading is right, I think there is going to be a recession throughout the world. When people are not making big money they are not going to have the banquets they used to have, because they have banquets only when they are flush.

Julius If this is the case, why is it there are at least four American hotel corporations which are trying to build in London?

McCallum Wait until they burn their fingers.

Rees I don't think that is true. Wages are low in England, food costs are not high from the point of view of buying and yet England, out of all the countries in Europe, can achieve prices for hotel rooms which are quite outrageous.

McCallum Mr Rees, I would like to challenge you on this point about wages; we have wage boards and wages are tied to trade union practice, 48 hours a week in eight-hour stints. Ours is a domestic business and enlightened people like the Swiss, in their resorts, have hours running up to 71 because it is a short season and everyone works all out. Here wage bills in hotels are very high - they can run from 20 per cent up to over 30 per cent of the receipts alone, which is nearly prohibitive. In the winter it is very high indeed.

Bull Surely the demand for new hotels is at the places where tourists are entering the country, for instance, Southampton or, if necessary, London Airport. If a modern, simple hotel could be built there with the main idea, probably, of the one-night stay, I think it would pay.

Carfoot I had three positive schemes which came my way for a hotel at London Airport or adjacent to London Airport and it is my opinion that they are all hopeless economically. You can add bedrooms on to a building which exists now, but once you get beyond 120 bedrooms your basic services cannot cope. Therefore, you have to build an entirely new hotel. And that can't be done by any stretch of the imagination, even with our additional beer sales which the ordinary hotel has not got.

Rees I believe that one can build a new hotel, including public rooms, at a cost of about £2,500 per bedroom, even a moderately small hotel - a 100-room hotel.

McCallum Where do you get those figures?



G. Rees "... I think that bedrooms can be very much smaller ..."



L. J. Lickorish (right) "... What is the furnishing industry doing to interest itself in selling to hotels? ..."

Rees I am at the moment trying to prove it, Captain McCallum, in Curzon Street where we are building an extension to the 'Washington Hotel'.

McCallum You have to furnish those rooms.

Rees Furnishing is on top.

McCallum You will not provide the public rooms and all the ancillaries under £3,000 a room. That is getting very low - as tight as you can get it.

out of town

Carfoot In conjunction with the development corporation of a new town, at the moment we are trying to build a small hotel. It will be 32 or 34 bedrooms; it will have two public bars; it will have a banqueting hall to hold, I hope, 400 people, with an American bar alongside it; it will have a restaurant, a cocktail bar, a small lounge and reception area. Now the idea is that they (the development corporation) will build it and we will furnish it.

It is misleading to calculate costs entirely on a bedroom basis because it depends on what other services you provide, but we have found that the total will be £180,000 for 32 rooms which is just utter nonsense economically.

Julius I would just like to take Group Captain Carfoot up on his earlier point of only having the hotel in the centre of the town. It is the policy, for example, of Hilton Hotels to build hotels outside towns, and to draw people out to the hotels by the good food and service they can provide.

McCallum Mrs Julius, do you know how they are financed? I am under the impression they are subsidised by the local governments. If the local government lend you the money at 3 per cent or something like that you could probably do it.

Julius Actually, Hilton International Hotels are

financed by local capital - in some cases supplied by the government of the country but otherwise by private finance companies. Hilton then leases the hotels for about 20 years. Design and planning are jointly approved by the owners and Hilton's experts.

Chairman I think we could sum up by saying that we would all accept the view that the likelihood of an increasing demand is very apparent indeed; but whether financial interests or the existing hotel industry will put a good deal of capital down to meet that need is very much a question. In other words, apart from one or two Americans, there are not many signs in this country of private enterprise extending into hotel building.

Now, in what ways could the design of British products - furniture, textiles, carpets, lighting fittings, sanitary ware, etc - be improved to meet the needs of the hotel industry?

Bull I think the last sentence is wrong. There does exist already a tremendous field of textiles, furniture and so forth which the hotel industry should make very much greater use of. Specially designed furniture is a very big problem in the hotel industry, mainly as in every instance one is limited to small production lines. Much more could be done by adopting existing designs.

Chairman Would you say, Mrs Julius, that there is this need for special orders?

Julius Yes, I think on the whole there is. I think that quite honestly, as Mr Bull says, there is a lot of standard equipment available if it were used correctly. Quite frequently the wrong things are selected and then one grumbles that they do not stand up to the job. I think it is very important that furniture should be visually attractive and yet sturdy. I do think that one has to face the fact when you are furnishing a hotel that you must be prepared to pay a reasonable amount for a good piece of furniture or a good carpet or good curtaining. You can't cheese-pare on it. You only get what

you pay for, and people have an awful tendency to cheese-pare on the furnishings. I think, too, that the hotel industry has not made the utmost use of new materials.

McCallum In the case of the small hotel, I suppose that very rarely do they call in the expert in an advisory capacity?

Bull It is very rare. Only in some of the larger organisations will they have design consultants who will assist in furnishing part of the job. In most cases, it is left to the manager, or his wife.

Chairman Captain McCallum, do you give any responsibility at all to your managers?

McCallum No, not in furnishings.

appalling

Lickorish I cannot answer the question of whether British furnishings meet the needs of the hotel industry except by asking another, because this is a little outside of my field. Hotels are certainly showrooms for the furnishing industry. What then is this industry doing to interest itself in selling to hotels? The hotel industry spends about £60 million a year, perhaps more, on decoration, furnishings and replacements. Isn't that a big enough market? I think it is up to the furnishing industries - what have they done about it?

Julius That is a very broad statement - furnishing industries - it is much too broad. There is the furniture industry, if you like, but I am sorry to say that, by and large, the furniture industry turns out the most appalling designs.

Chairman Dominated, of course, by large multiple chains which are not interested at all in design.

Julius Yes. There are many retail stores entirely owned by manufacturers and vice versa and one ties up with the other so that the manufacturers

The industry talks



"I think the answer without any shadow of doubt is 'No' . . ." said Group Captain Carfoot (centre) when asked if new hotels will be economic when they are put up.

are really far more interested in supplying their retail store.

Bull In many cases the needs of the hotel are vastly different from what the furniture industry as a whole is producing. The tendency today is to keep the furniture as simple as possible and apply it to the architecture – built-in furniture – which then becomes a matter of high quality joinery.

Chairman I would like to ask you, Group Captain Carfoot, whether there is any sign of criticism or appreciation from the public which can move the small independent hotels? For example, with the 'Leofric', how much public appreciation do you think you get? Is it such that it would make people dissatisfied with other places they go to? Is there, in fact, a climate of public opinion which will force the hand of the smaller independent hotel?

Carfoot If you start to re-style a hotel you find your customers will grumble if next time they are put into a room which has not been re-styled, and you will actually find customers who will not stay with you if you try to put them in an old room which has still to be done, so there definitely is a current of public opinion. But you know, the individual hotel operator has a very difficult time and he has to find the cheapest market for any replacements. Buying in the cheapest market he tends to buy furniture which is designed only for the home and that is where the trouble starts.

Bull Hotel furniture can seldom be the subject of large scale production but must be a question of an individual design, because managers want to retain individuality in their hotels.

Rees Surely, one can retain the individuality even if one uses the furniture which is used in other hotels. There are so many of them and they are so far apart. One must be able to buy things which are produced for this purpose and from a ready-

made production line. It is a terrible waste of time and it is very costly to have to design the furniture yourself especially for the purpose, as I invariably have to do. I use the same designs in two or three hotels.

Bull I don't think any one manufacturer is going to design furniture principally for the hotel trade.

Rees Mr Bull, may I disagree with you because I know of one manufacturer who is already setting out with this very thing in mind. In fact, he is coming to see me to get my views on his furniture.

more information

Carfoot We have had great difficulty in obtaining, off the peg, such things as dining chairs, waiter service stations and bedside cabinets. So much of the furniture doesn't seem to stand up to the wear it gets. Half the furniture in the lounge of the 'Leofric' collapsed and had to be replaced in two years. There is also the problem of getting good interior design staff. There are plenty of good opportunities for the right people, but it is so difficult to get them to work outside London.

Julius I think a lot of the trouble is that so few hotel owners know what good furniture there is available.

Lickorish There isn't a sufficient flow of information within the industry at all. There is a great need for it, particularly for the small people – who comprise, after all, two thirds of the industry. I hope a real effort will be made to see that this special issue of DESIGN will reach them.

Russell It is of course for this reason that we hope hotel owners will come in and look round The Design Centre and go through the files in 'Design Review' to see exactly what is available. I am sure they would find much to interest them.



Captain McCallum "... we can meet the demands outside London by exploiting literally the hundreds of inns that have inherent character . . ."

HOTELS Furniture and equipment

The discussion reported on the previous pages suggests the need for a greater knowledge, particularly among the smaller hotel owners, of the excellent furniture and equipment that are available from British manufacturers. We are therefore illustrating here a wide selection of items taken mainly from 'Design Review', the CoID's photographic and samples index of well designed consumer goods, that can be seen at The Design Centre, 28 Haymarket, SW1. The requirements for hotel furnishing, however, may differ considerably from the standards acceptable for domestic purposes, for which the majority of examples in 'Design Review' are primarily intended. Because of this, in making our selection we sought advice from those experienced in hotel furnishing. They have outlined below some of the points that should be watched when choosing furniture and equipment for hotels.

Retail prices quoted are approximate and include purchase tax where applicable.

Chairs

Strength, comfort, price and good appearance are the main factors to consider when choosing chairs for use in hotels. Upholstered chairs with removable covers, and those with wooden arms are desirable, as well as unit chairs that can be pushed together to form a settee. Strength and lightness are essential in a dining chair, as the heavier types are sometimes more easily broken by rough use.

1 Easy chair; preformed plywood frame upholstered with rubberised hair and foam rubber. Covered in hand woven fabric. DESIGNER Robin Day. MAKER S. Hille & Co Ltd. From £23 2s 9d.

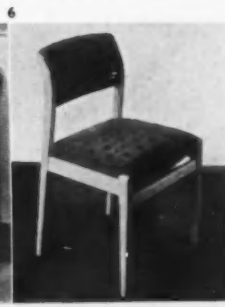
2 Settee with tension sprung seat and back. Width 5 ft 10 inches. DESIGNER Howard B. Keith. MAKER H. K. Furniture Ltd. £84 7s 6d.

3 Chair in solid mahogany or walnut. DESIGNER Misha Black. MAKER Bath Cabinet Makers Ltd. Available to special order only.

4 Occasional chair with hardwood frame; hand sprung and upholstered seat, back and arms. Height 2 ft 8 inches. DESIGNER Laurence A. Reason. MAKER A. Reason & Sons Ltd. From £10 19s 6d.

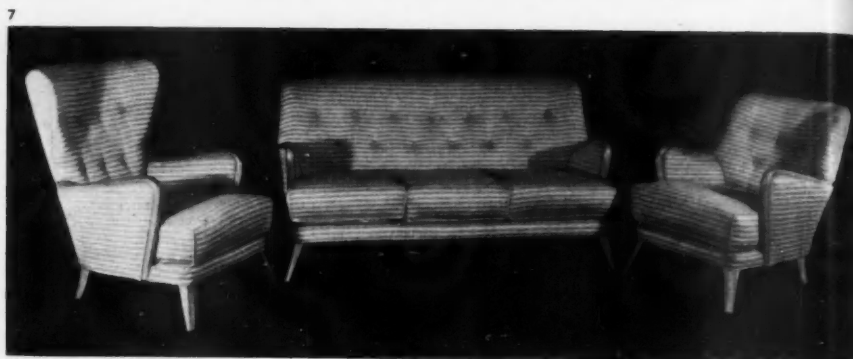
5 Settee in African walnut, with tension springs and 'Latex' foam cushions with removable covers. Width 5 ft 7 inches. DESIGNER J. M. Hills. MAKER George Stone (Furniture) Ltd. From £45.

6 Dining chair with covered tension springs. MAKER Parker-Knoll Ltd. From £8 5s.



Chairs *continued*

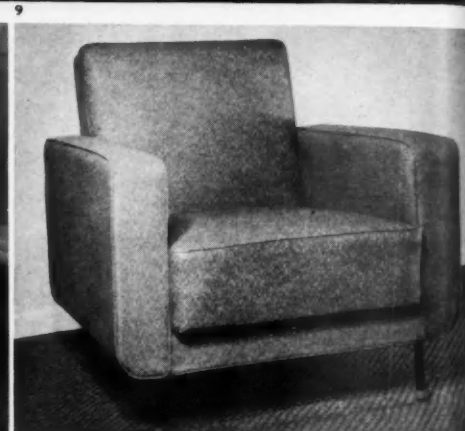
7 Settee and chairs, hair stuffed and tension sprung. Width of settee 5 ft 1 inch. DESIGNER *N. K. Hislop*. MAKER *Gimson & Slater Ltd*. Settee £48 13s 3d; high back chair £28 18s; low back chair £27 7s 6d.



8 Nursing or bedroom chair with beech frame. DESIGNERS *Ward & Austin*. MAKER *E. Atkins Ltd*. £5 5s.



9 Prototype armchair specially designed for hotel and similar uses. Demountable, all steel frame has removable plastics covers. DESIGNERS *Wilkes and Ashmore*. MAKER *Airborne Upholstery Ltd*. Not yet in production.



10 Windsor chair, in beech with solid elm seat and loose cushion. DESIGNER *C. D. Bates*. MAKER *C. R. Bates & Sons Ltd*. Price from maker.



11 Armchair with mahogany or ebonised frame and upholstered seat. DESIGNER *A. J. Milne*. MAKER *Heal & Son Ltd*. £10 18s 6d.



12 Unit chair with beech frame, tension springing and 'Dunlopillo' upholstery. Two or more put together form a settee. DESIGNERS *Ward & Austin*. MAKER *The Cintique Chair Co Ltd*. From £8 17s 6d.



13 Garden chair with tubular steel frame, stove enamelled; the canvas cover is detachable. DESIGNER *Aarne Ervi*. MAKER *W. Steel & Co Ltd*. From £5 8s 6d.



14 This well known glassfibre chair, designed by Charles Eames for the Herman Miller Company, USA, is soon to be produced under licence in this country by S. Hille & Co Ltd. It has not yet been submitted to the 'Design Review' selection committee.



Beds and bedroom furniture

Beds must be easy to move and make, and bedroom furniture sturdy, with no dust traps. Most hotel owners prefer bedroom furniture to be flush with the floor in order to facilitate cleaning and to save carpeting. Ample storage space is required in hotels catering for permanent residents.

15 Wardrobe in oak, with mahogany or walnut veneers. Height 6 ft, depth 1 ft 9 inches, width 3 ft 6 inches. DESIGNER Christopher Heal. MAKER Heal & Son Ltd. £43 10s.

16 Bedroom furniture in mahogany with makoré veneers and optional plastic finish. The basic units can be fitted together in a variety of different ways, and are shown here in an arrangement suitable for hotel use. DESIGNER Christopher Heal. MAKER Heal & Son Ltd. Chest of drawers (width 1 ft 1 inch) £12; mirror unit (width 2 ft) £18 10s.; cupboard (width 2 ft 2 inches) £13; divan fitment (excluding divan) £15.

17 and **18** Beds which can be used singly, or as a double bed. The lower bed has folding legs which raise it to the same height as the upper one. MAKER Heal & Son Ltd £34 1s. (width 2 ft 6 inches); £38 13s (width 3 ft). Prices include mattresses. (Not yet submitted to the 'Design Review' selection committee.)

19 Chest of drawers veneered in oak, with cellulose lacquer finish. Height 3 ft, depth 1 ft 6 inches, width 2 ft 6 inches. DESIGNERS John and Sylvia Reid. MAKER The Stag Cabinet Co Ltd. £13 5s.

20 Divan bed with beech frame. DESIGNER Robert G. Heal. MAKER Staples & Co Ltd. £27 18s 6d.

21 Dressing table/desk in African mahogany with birch and rosewood veneers. Height 2 ft 5½ inches, depth 1 ft 6 inches, width 3 ft 9½ inches. DESIGNER Ian Henderson Studio. MAKER Ian Henderson Ltd. £39 15s. Available to special order only.

22 Chest of drawers with mahogany veneers. Height 4 ft 3½ inches, width 3 ft. DESIGNERS Ward & Austin. MAKER Loughborough Cabinet Mfg Co. £54 14s 3d.

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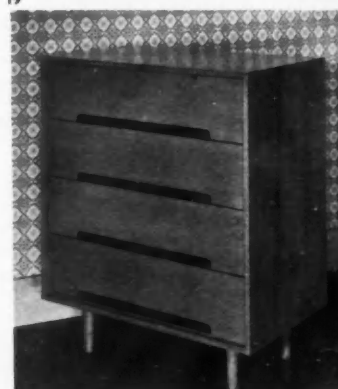
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Lighting fittings

Because of the high cost of electricity, fittings that give the maximum amount of light are preferable. Fittings that become overheated when left burning for long periods should be avoided. Shades should be easy to clean, and designed so that bulbs can be quickly replaced.

23 Ceiling fitting in white opal glass. DESIGNER Paul Boissevain. MAKER The Merchant Adventurers Ltd. £1 17s 3d.

24 Pendant fitting; the wire frame has a plastics covering. DESIGNER Beverley Pick. MAKER Chrysaline Ltd. £3 2s 6d.

25 Pendant fitting in polished brass; the cones are in aluminium. DESIGNER Doren Midgley. MAKER Oswald Hollman Ltd. £11 12s 11d.

26 Pendant fitting in satin brass with card shades. DESIGNER R. J. Reynolds. MAKER The General Electric Co Ltd. £5 5s 2d.

27 Wall fitting with spun aluminium reflector. DESIGNERS E. Cooke-Yarborough and Ronald Homes. MAKER Cone Fittings Ltd. £1 18s 3d.

28 Ceiling fitting in white flashed opal glass. DESIGNER K. H. W. Last. MAKER S L R Electric Ltd. £1 2s 7d.

Hooks and handles

Hotel managers would wish to base their choice on such examples as these that are practical and hard wearing.

29 Coat hooks, die cast and chromium plated. DESIGNERS Scott-Ashford Associates Ltd. MAKER W. C. Youngman Ltd. 6s 4d (double); 5s 7d (single).

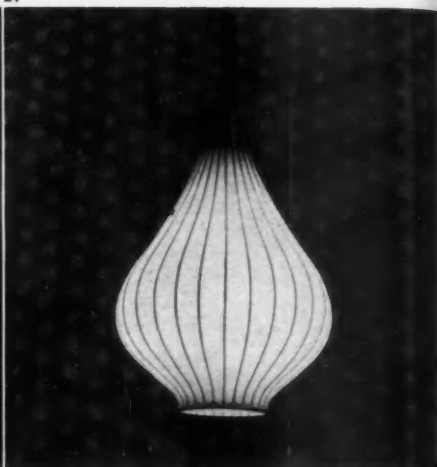
30 Door furniture in plastics. MAKER Evered & Co Ltd. From 7s 6d per set (handles); 6s 6d per set (knobs).

31 Hat and coat hooks in aluminium with anodised aluminium finish and plastic knobs. DESIGNER Roger Peach. MAKER Dryad Metal Works Ltd. 6s 6d.

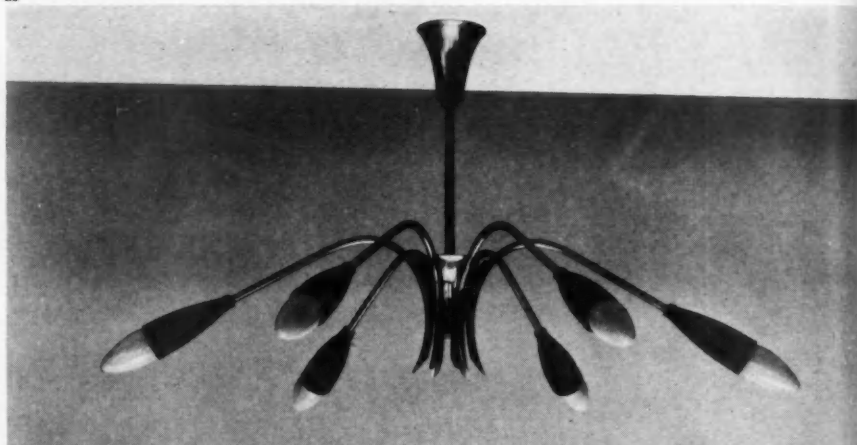
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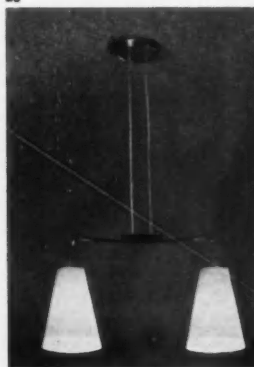
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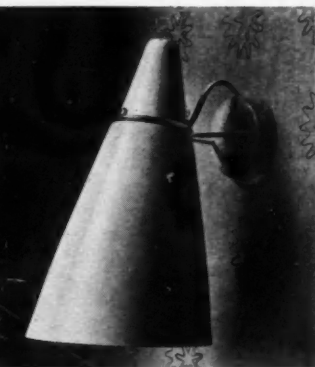
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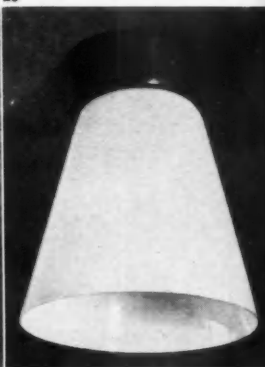
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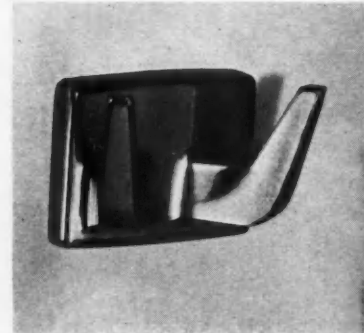
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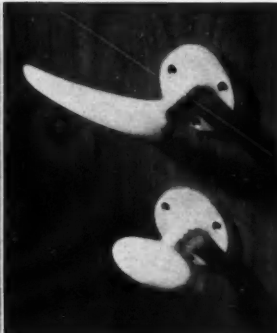
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Occasional tables

These should be strong, with tops that are burn-proof and spirit-proof. Legs should be protected against damage from cleaning equipment.

32 Occasional table with solid mahogany top and ebonised legs. Height 1 ft 2 inches. DESIGNERS Tom Lupton and John Morton. MAKER L. M. Furniture Ltd. £12 19s 6d.

33 Occasional table in African mahogany with 'Formica' top. Height 1 ft 6 inches. DESIGNERS Ward & Austin. MAKER Loughborough Cabinet Mfg Co. £19 6s 9d.

32



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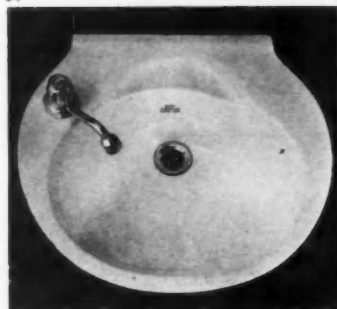
Bathroom fittings

34 Washbasin in white glazed fireclay. The single mixer tap has a spray nozzle. (Basin) DESIGNERS A. H. and B. Adams. MAKER Adamsez Ltd. (Tap) MAKER Walker Crossweller & Co Ltd. Prices from makers.

35 Taps made of brass, chromium plated on a heavy nickel coating. MAKER The Barking Brassware Co Ltd. Price from maker.

36 Bathroom cabinet in plastics, with metal plated fittings. DESIGNER Brian O'Rorke. MAKER Roanoid Ltd. £6 8s.

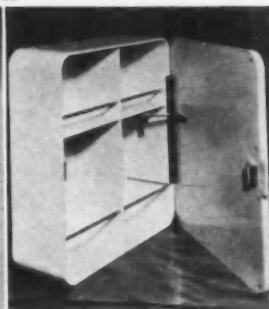
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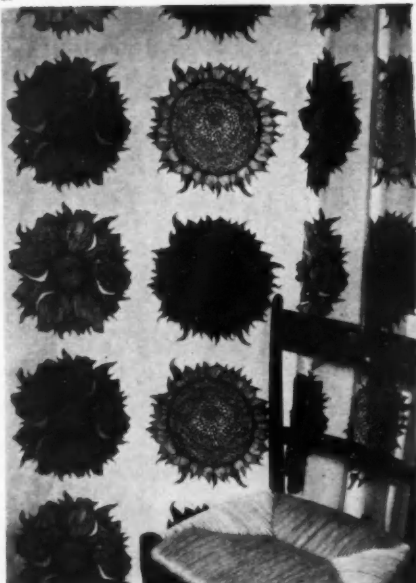
Fabrics, carpets and wallpapers

The choice of wallpapers, carpets and furnishing fabrics depends very largely on the type of hotel they are to be used in. 'Design Review' contains a wide range of samples in these categories, and a selection of recent designs is illustrated.

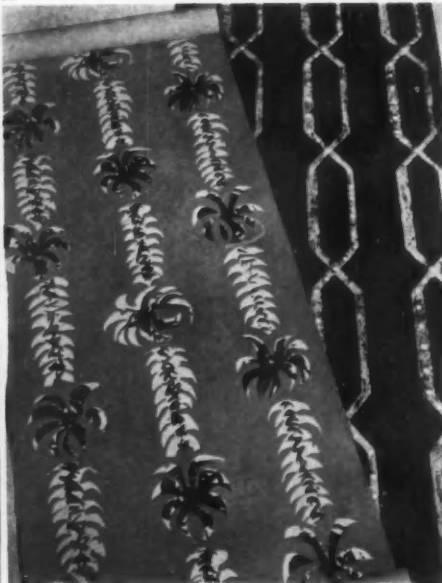
37 'Kenya' printed linen. Width 2 ft 10 inches. DESIGNER Peter Simpson. MAKER Donald Bros Ltd. £1 7s 3d per yard.

38 'Folium' (left), 'Perpendicular' (right) hand printed wallpapers. DESIGNERS Walter Hayle (left); Humphrey Spender (right). MAKER Arthur Sanderson & Sons Ltd. £3 5s per piece (left); £3 12s per piece (right).

37



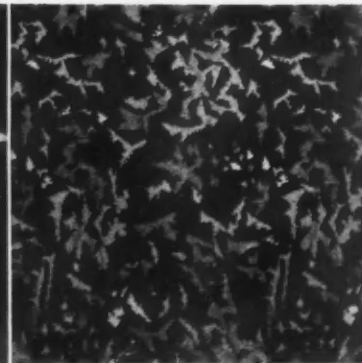
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39 Wool tufting rug designed for use in hotels. DESIGNER Susan Williams-Ellis. MAKER Portmeirion Ltd. £22 5s.

40 'Effoliata' Wilton body carpet. Width 2 ft 3 inches. DESIGNER John Palmer. MAKER John Crossley & Sons Ltd. £3 13s per linear yard.

Tableware

The choice of tableware depends largely on the type of hotel it is to be used in; this selection therefore includes traditional shapes, as well as modern designs, in a wide price range. As the cost of replacing broken glassware is extraordinarily high, the choice here is based on the cheaper ranges. Cutlery and flatware in stainless steel are particularly suitable because of their strength and ease of cleaning.

41 Earthenware dishes in a variety of colours. DESIGNER Frank Trigger. MAKER J. & G. Meakin Ltd. £4 17s 10d (26-piece dinner set).

42 Catering ware. MAKER W. H. Grindley & Co Ltd. Prices from maker.

43 Cup and saucer in earthenware. DESIGNER Kenneth Clark. MAKER Pountney & Co Ltd. £2 14s (21-piece tea set).

44 Cruet set in English walnut. MAKER The Betula Ltd. £1 15s 9d.

41



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45 Cup, saucer and plate in earthenware. MAKER Josiah Wedgwood & Sons Ltd. Prices from maker.

46 Coffee pot, plate, cup and saucer in earthenware. MAKER Doulton Fine China Ltd. Prices from maker.

45



46



47 Cutlery and flatware in sterling silver or electroplated nickel silver. DESIGNER W. P. Belk. MAKER Roberts & Belk Ltd. Prices from maker.

48 Cutlery and flatware in satin finished stainless steel. MAKER Elkington & Co Ltd. £3 1s 6d (9-piece place setting).

47



48



49 Ice water jug. DESIGNER G. Baxter. MAKER James Powell & Sons (Whitefriars) Ltd. £2 5s.

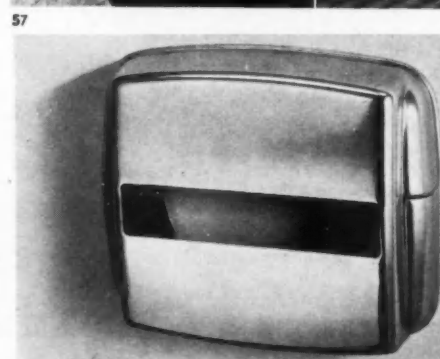
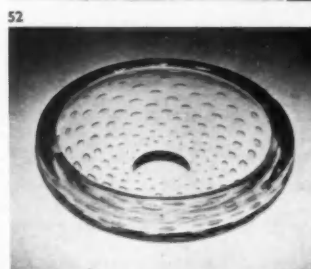
50 Machine made bar counter jug. DESIGNER A. H. Williamson. MAKER The United Glass Bottle Manufacturers Ltd. 3s 3d.

51 Machine made water jug. DESIGNER A. H. Williamson. MAKER The United Glass Bottle Manufacturers Ltd. 2s 4d.

52 Ashtray, hand made in crystal glass. DESIGNER William J. Wilson. MAKER James Powell & Sons (Whitefriars) Ltd. From 12s.

53 Machine made stacking glass tumbler. DESIGNER E. W. Mayers. MAKER Clayton Mayers & Co Ltd. 8d.

54 Machine made 'Pyrex' tumblers, and plastics holder. DESIGNERS John Cochrane, in co-operation with Milner Gray and Kenneth Lamble of DRU. MAKER James A. Jobling & Co Ltd. 5s (tumbler and holder); 3s (tumbler).



Miscellaneous

55 Waste paper bin in aluminium. DESIGNER H. M. Musgrave. MAKER Acorn & Lumium Sales Co. Ltd. £3 4s.

56 Fireplace with chromium plated electric panel fire; the woodwork is mahogany. MAKER Heal & Son Ltd. From £25 10s.

57 Toilet pack holder, die cast and chromium plated. DESIGNER British Moulded Plastics Ltd. MAKER Valbania Ltd. £1 7s.

58 Trolley with beech frame and plywood trays. Height 2 ft 1 inch. DESIGNERS Ward & Austin. MAKER E. Atkins Ltd. £3 19s 9d.

MANUFACTURERS in this survey

Acorn & Lumium Sales Co Ltd, Carlisle Road, Colindale, NW9
 Adamsez Ltd, 75 Victoria Street, SW1
 Airborne Upholstery Ltd, Arterial Road, Southend-on-Sea
 E. Atkins Ltd, Ealing Road, Alpertown, Wembley, Middx
 The Barking Brassware Co Ltd, River Road, Barking, Essex
 C. R. Bates & Sons Ltd, Wycombe Road, Stokenchurch, Bucks
 Bath Cabinet Makers Ltd, Lower Bristol Road, Bath, Somerset
 The Betula Ltd,
 Chrysaline Ltd, 282 High Street, Berkhamsted, Herts
 The Cinqtie Chair Co, Firmback Works, Andrews Road, Essex
 Cone Fittings Ltd, 9 Rosemont Road, Hampstead, NW3
 John Crossley & Sons Ltd, Dean Clough Mills, Halifax
 Donald Bros Ltd, Old Glamis Factory, Dundee
 Doulton Fine China Ltd, Burslem, Stoke-on-Trent
 Dryad Metal Works Ltd, 40-42 Sanvey Gate, Leicester
 Elkington & Co Ltd, Gosport Works, Walsall, Staffs
 Evered & Co Ltd, Surrey Works, Smethwick
 The General Electric Co Ltd, Magnet House, Kingsway, WC2
 Gimson & Slater Ltd, Vesper Works, Edgar Rise, Nottingham
 W. H. Grindley & Co Ltd, Tunstall, Stoke-on-Trent

Heal & Son Ltd, 196 Tottenham Court Road, W1
 Ian Henderson Ltd, 184 Sloane Street, SW1
 S. Hille & Co Ltd, 134A St Alban's Road, Watford, Herts
 H. K. Furniture Ltd, Andover Gardens, Hornsey Road, N7
 Oswald Hollman Ltd, 208 Kent House Road, Beckenham, Kent
 James A. Jobling & Co Ltd, Wear Glass Works, Sunderland
 L.M. Furniture Ltd, Wallingford, Berks
 Loughborough Cabinet Mfg Co, Granby Street, Loughborough
 Clayton Mayers & Co Ltd, North Circular Road, NW2
 J. & G. Meakin Ltd, Hanley, Staffs
 The Merchant Adventurers Ltd, 43 Portland Road, W11
 Parker-Knoll Ltd, Temple End, High Wycombe, Bucks
 Portmeirion Ltd, Penrhynendroeth, Wales
 Pountney & Co, The Bristol Pottery, Bristol
 James Powell & Sons (Whitefriars) Ltd, Wealdstone, Middx
 A. Reason & Sons Ltd, Weardale Road, Lewisham, SE13
 Roanoid Ltd, 50 Pall Mall, SW1
 Roberts & Belk Ltd, Furnival Street, Sheffield 1
 Arthur Sanderson & Sons Ltd, 52 Berners Street, W1
 S.L.R. Electric Ltd, Welbeck Road, South Harrow, Middx
 The Stag Cabinet Co Ltd, Haydn Road, Nottingham
 Staples & Co Ltd, Staples Corner, Edgware Road, NW2
 W. Steel & Co Ltd, 2 Palmers Road, Roman Road, Essex
 George Stone (Furniture) Ltd, High Wycombe, Bucks
 The United Glass Bottle Mfrs Ltd, 8 Leicester Street, WC2

Valbania Ltd,
 Walker Crosswell & Co Ltd, 4 Vernon Place, WC1
 Josiah Wedgwood & Sons Ltd, Barlaston, Stoke-on-Trent
 W. C. Youngman Ltd, Manor Royal, Crawley, Sussex

DESIGNERS in this survey

A. H. & B. Adams; Peter Ashmore; Frank Austin, FSIA;
 C. D. Bates; G. Baxter; W. P. Belk; Misha Black, OBE, RDI,
 FSIA; Paul Boissevain, MSIA; E. Cooke-Yarborough, MSIA; Kenneth
 Clark, ADipl Arch; John Cochrane, MSIA; Robin Day,
 ARCA, FSIA; Charles Eames; Susan Williams-Ellis; Aarne
 Ervi; Milner Gray, RDI, FSIA, AGI; J. Christopher Heal,
 FSIA; Robert G. Heal, BArch; Ian Henderson, MSIA; J. M.
 Hills; N. K. Hislop; Ronald Homes, MSIA; Walter Hoyle,
 ARCA, MSIA; Howard B. Keith, MSIA; Kenneth Lamble,
 MSIA; K. H. W. Lamb; Tom Lupton, MA, ADipl, MSIA;
 E. W. Mayers; Doren Midgley; A. J. Milne, MSIA; H. M.
 Musgrave; John Morton, ADipl, ARIBA, MSIA; E. Brian
 O'Rourke, RA, MA, FRIBA, RDI; John Palmer, DA, FSIA; Roger
 Peach, FSIA; Beverley Pick, FSIA; Laurence A. Reason;
 John & Sylvia Reid, ARIBA, MSIA; R. J. Reynolds, MSIA;
 Bernard Schottlander; D. Scott, MSIA; Peter Simpson;
 Humphrey Spender, MSIA; Frank Trigger; Neville Ward,
 AArch, ARIBA, FSIA; E. G. M. Wilkes, MSIA; A. H. Williamson,
 ARCA; William J. Wilson, MSIA.
 Addresses of designers may be obtained from the Editor.

HOTELS Policy for the future

British manufacturers and suppliers of furniture and equipment shown in the review of hotel interiors on pages 23-40 and 45-49.
The bold numerals refer to the illustration numbers.

Page 24, 'Lygon Arms'. 2: chairs and tables, Gordon Russell Ltd, Broadway, Worcs; curtains, Henry Nathan & Co Ltd, 2 Dean Street, W1. 4: carpet, John Crossley & Sons Ltd, Dean Clough Mills, Halifax; curtains, Henry Nathan & Co Ltd.

Page 24, 'The Angel' and page 25, 'The Great White Horse': all furniture and equipment supplied by Furnishings and Equipments Ltd, a subsidiary of Trust Houses Ltd, 53 Shorts Gardens, WC2.

Page 25, 'The Dover Stage'. 11: bar stools, H. Morris & Co Ltd, Milton Street, Glasgow C4; arm chairs, Parker-Knoll Ltd, High Wycombe, Bucks; rug from Maple & Co Ltd, 149 Tottenham Court Road, W1.

Page 26, 'The Dover Stage'. 12: chairs, from Maple & Co Ltd. 13: curtains and bed covers, David Whitehead Fabrics Ltd, Rawtenstall, Lancs; carpet, A. F. Stoddard & Co Ltd, 197 Aldersgate Street, EC1. 14: washbasin, Adamsez Ltd, 75 Victoria Street, SW1; stool, W. P. Elgin Ltd, Sowerby Bridge, Yorks; 15: dining chairs, from Maple & Co Ltd.

Page 28, 'Royal Hotel'. 2: carpet, S. J. Stockwell & Co (Carpets) Ltd, 16 Grafton Street, SW1; settees, Gaskell & Chambers (London) Ltd, 109/115 Blackfriars Road, SE1; 3: carpet, S. J. Stockwell & Co (Carpets) Ltd; chairs, L. M. Furniture Ltd, Wallingford, Berks.

Page 28, 'Lifeboat Hotel'. 4: carpet, S. J. Stockwell & Co (Carpets) Ltd; chairs and tables (special designs), Ian Audsley Workshops Ltd, 97 London Road, Sevenoaks, Kent; wall lighting fittings, Frederick Thomas & Co, Everton Buildings, Stanhope Street, NW1; pendant fittings, General Electric Co Ltd, Magnet House, Kingsway, WC2. 5: dressing table, Loughborough Cabinet Manufacturing Co, Granby Street, Loughborough, Leics; lighting fittings, Hiscock, Appleby & Co Ltd, 2 Cadogan Place, SW1; carpet, James Templeton & Co Ltd, 34 Little Britain, EC1.

Page 29, 'Grand Hotel'. 7: wallpaper, Wall Paper Manufacturers Ltd, 125 High Holborn, WC1; chairs, L. M. Furniture Ltd; lighting fittings, Troughton & Young (Lighting) Ltd, 143 Knightsbridge, SW1. 8: wardrobe, beds, small table and desk, Loughborough Cabinet Manufacturing Co; wallpaper, Wall Paper Manufacturers Ltd; three-light pendant, Cone Fittings Ltd, 9 Rosemont Road, Hampstead, NW3; chair and settee, Gimson & Slater Ltd, Vesper Works, Edgar Rise, Nottingham; carpet, James Templeton & Co Ltd. 9: lighting fitting, Troughton & Young (Lighting) Ltd. 10: 'Radiotel', Sound Diffusion Ltd, 243 Coastal Chambers, Buckingham Palace Road, SW1. 11: bar stools (special designs). 12: wallpaper, Arthur Sanderson & Sons Ltd, 52 Berners Street, W1. 13: lighting fittings, Rotaflex (Great Britain) Ltd, 4-10 Nile Street, N1; washbasin, Ideal Boilers & Radiators Ltd, The Ideal House, Great Marlborough Street, W1.

Page 32, 'Washington Group of Hotels'. 25: chairs and stools, Ernest Race Ltd, 22 Union Road, SW4; trolley, Tea Service Equipment Ltd, 80 Camberwell Road, SE5. 26: bed, Morris Charkham Ltd, Falcon Works, York Road, Battersea, SW11; carpet, S. J. Stockwell & Co (Carpets) Ltd; chair (foreign), from Finmar Ltd, 26 Kingly Street, W1. 28: 'Radiotel', Sound Diffusion Ltd; lighting fitting, Hiscock Appleby & Co Ltd. 29: lighting fitting, General Electric Co Ltd. 30: wastepaper basket, Rotaflex (Great Britain) Ltd; table (special design), John Wilkins Equipment Ltd, 110 Great Portland Street, W1. 31: keytag guard, Dryad Metal Works Ltd, 42 St Nicholas Street, Leicester. 32: carpet, S. J. Stockwell & Co (Carpets) Ltd; chair, W. Steel & Co Ltd, 2 Palmers Road, Roman Road, E2; curtains, Tibor Ltd, Clifford Mill, Stratford-on-Avon.

Page 33, 'Hotel Metropole'. 38: chairs and settees, Lebel Products Ltd, Wharf Road, E15; tables, Direct Furniture Sales (London) Ltd, 7 Victoria Street, SW1.

Page 35, 'Midland Hotel'. 43: chairs and tables, Conran Furniture, 6 Cadogan Lane, SW1. 44: tables, Elizabeth Eaton Ltd, 100 Brompton Road, SW3.

continued on page 83

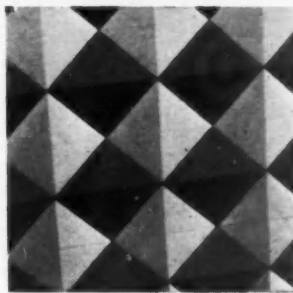
The comparative illustrations of hotel interiors in this issue have shown that only the best in this country, which are very few, can match up with the general run of good modern hotels abroad. The USA particularly, with its mass travelling public, can show a widespread and wholehearted acceptance of modern standards that American hotel owners are beginning to export to other countries. European standards are necessarily more modest, but wartime destruction of many cities on the Continent has provided an incentive for new hotel building that has not existed to the same extent in Britain. Generally the new hotels in Scandinavia, Germany and Italy reveal less preoccupation with matters of style (period or 'contemporary') and more with providing the best possible accommodation for today's requirements using today's materials and techniques. This policy has good sense when the growing needs of the future are borne in mind. Representatives of the British hotel industry have described some of the difficulties that stand in the way of progress in this country.

But in spite of these difficulties many owners have steadily improved the accommodation they have to offer, and there are many hotels providing good service and comfortable surroundings which limitations of space have precluded from illustration in this issue. Such hotels as the 'De Vere' and 'Grosvenor Court' in London, the 'Stork' in Liverpool, and the 'Cotswold Gateway' in Oxfordshire, show that their owners have recognised the advantages of good modern furnishings and have chosen from the best that is available. We have already described the services The Design Centre and 'Design Review' can offer the hotel keeper.

A satisfying hotel interior, however, does not depend merely on a careful choice of furnishings, but must stem from a studied control of the complete environment. It is here that the hotel owner most requires the experience of the trained interior designer. The common practice of leaving these important issues to the manager's wife has been referred to, and many cases exist of interiors that fail through a lack of co-ordination of the individual elements, or because opportunities for bold treatments have been missed.

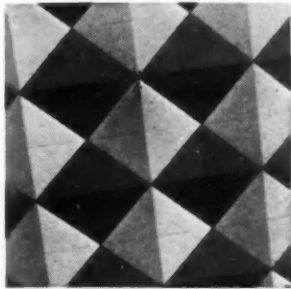
The British Transport Commission and Ind Coope & Allsopp Ltd among the group operators, and also several private owners, have demonstrated the value of using the trained designer. Those who remain unconvinced are invited to consult the CoID's Record of Designers which provides a free service to those who require advice on the choice of the right type of designer for a particular job. Good interior design is only part of the complicated business of running a hotel. But its importance in the past has too often been overlooked.

In surfacing the walls of



the Marley showrooms at

251 Tottenham Court Road, London, W.1

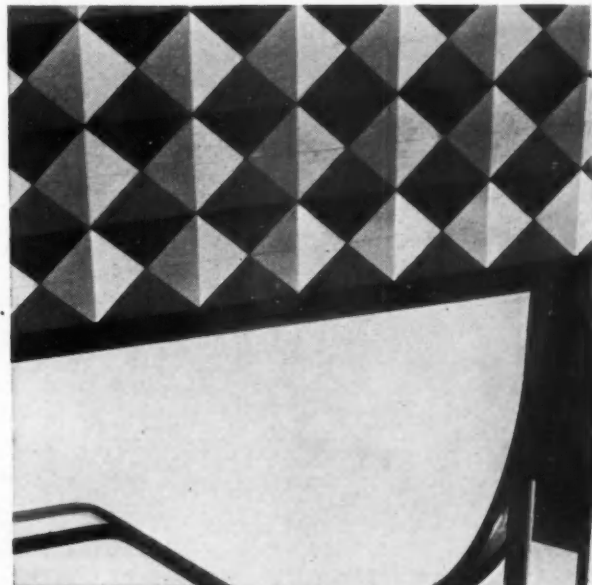


the designers have seized

the opportunity to demonstrate

the soft, warm texture

and versatility of



MARLEY WALL TILES

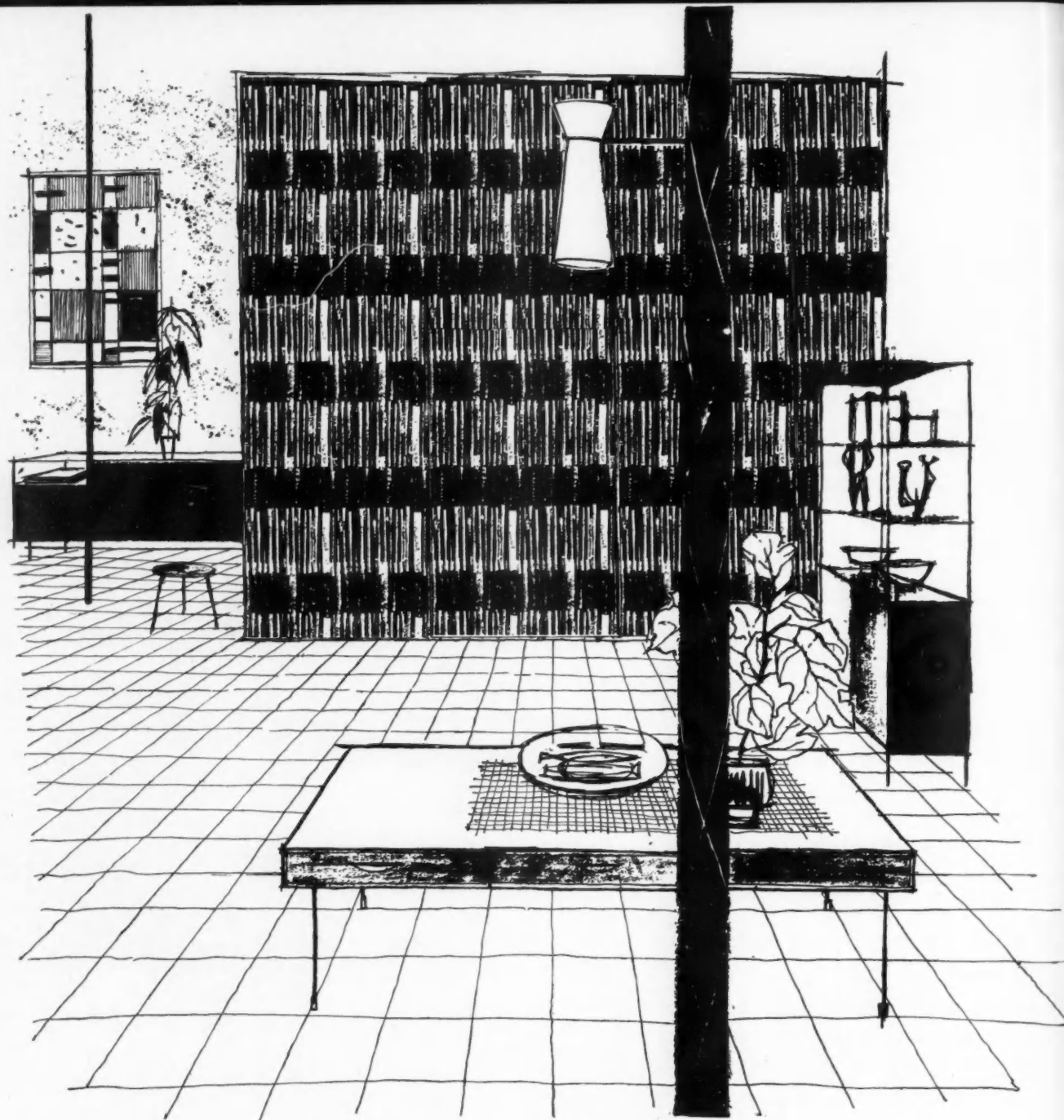
Full information available on request



WT. 20

The Showrooms are open daily
from 9.30 to 5.30 and
on Saturdays from 9.30 to 12,
and by appointment

The Marley Tile Company Limited
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*Palladio wallpaper "Impasto" No. 44167 used in the Reception Area of an hotel.
This wallpaper won an Award in the Design Centre's "Designs of the Year" Exhibition. Drawing by Audrey Levy who also designed the wallpaper.*

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PROGRESS REPORT

Brussels International Exhibition

Gardens and pubs are generally regarded as synonymous with the English way of life, and this month's report on the British contribution at the 'Brussels International Exhibition' deals with both of them.

The landscaping designed for the British site, which was mentioned briefly in last month's report, derives from utilizing what nature has already provided rather than making a park keeper's paradise. There are no 'gardens' as such, and the main concern of G. P. Youngman, the landscape consultant for the whole British site, is to provide a suitable setting for the two pavilions and ancillary buildings. Between the sites of the government and industries pavilions there exists already a grove of beeches in an undergrowth of yew and box which will not only separate the two buildings physically, but provide a contrast of foliage in scale with them. Mr Youngman has taken advantage of this grove in his designs for the planting of the remainder of the site, as have the architects in their initial planning of the buildings themselves. Except for two lawns, one on the north side of the government pavilion and the other to the west of the industries pavilion where space allows a broad treatment, the areas not built upon will be planted with trees, shrubs and herbaceous plants up to a height of about 10 ft in a continuous carpet of low foliage of varying shape, texture and colour.

The planting will be carried out in March with plants and turf obtained from Holland by William Wood and Son Ltd of Taplow.

The 'Britannia Inn' designed for Whitbreads Ltd by Edward D. Mills & Partners, is being built on slightly higher ground between the two pavilions, and will face an artificial lake on which there will be a display of small boats. The nautical setting of the inn, as well as being emphasised by its name, will be taken up in the decoration of the interiors designed by Richard Lonsdale Hands Associates Ltd. The inn is on two floors: a ground floor which contains an L-shaped bar, divided into recesses, with space enough for 160 drinkers, and an upper floor with a smaller bar, for use as an exhibitors' club, and a reception room for special parties. Both floors are decorated with prints and models of ships, including HMS 'Victory' and the present HMS 'Britannia'. The two floors have an extension outside: downstairs to a paved terrace, and upstairs to a deck, leading from the small bar.

MISCELLANEOUS

Designers' journal

The SIA is to be congratulated on the format and high-quality-newspaper appearance of its 'Journal'. After a long and vitalizing term of office as editor Peter Kneebone has now handed over to Edward Barr who, with his colleagues Christopher Bradshaw, Robert Wetmore, Douglas Scott, Eric Shemilt, William Eltham and David Caplan, is responsible for the new appearance. The 'SIA Journal' is published monthly and replaces the interim 'Bulletin' (commented on in DESIGN for August). A yearbook for the society is under discussion but it is to be hoped that this will be in addition to the biennial 'Designers in Britain'.

Why does the society not help to obtain more work for its members? This is the burden of a complaint by Abram Games in the October issue. His argument is biased towards the graphic designer's trades where,

he maintains, the amount of work diminishes each year. The society has, he claims, a direct responsibility to its members for their future existence. "Our public relations must be of the cleverest and most efficient order, constantly bringing the need for the finest design and examples of it to the attention of industrialists, art buyers and the public". Mr Games' solution is, surely, one that would be widely welcomed. "What is really wanted", he says, "is a regular broadsheet of the latest work of members."

Catching them young

In teaching design appreciation, many teachers have realised the importance of emphasising the influence of the quality of the material, and the methods used on the finished product. One Scottish school (Kirkcaldy High School) has carried out some very interesting experiments on pattern, using potato printing as a medium. The theory of pattern-making was first explained, and then the children (aged 12-14) carried out their own experiments - planning their designs, cutting them out, and printing them (in two or more colours), all in the space of an hour.

The interest roused in pattern-making was considerable, and the children were quick to criticise and comment on the wallpapers currently displayed in the local decorators. Indeed, so lasting was the interest aroused that two boys have now gone to a Scottish linoleum firm as apprentice designers. S.R.F.

Wallpaper winner

Audrey Tanner, who is head of the textile department at Woolwich Polytechnic, is among the winners of a wallpaper design competition recently organised by the Danish firm of A/S Fiona.

CoID

Annual report

The 'Twelfth Annual Report' of the CoID, published recently, indicates the progress of the Council in promoting the improvement of design in British industry. The most important section of the report is that devoted to the work of The Design Centre during its first year. From April 1956, when the Centre opened, to March 1957 (the period covered by the report), a total of 672,784 visitors was recorded, an average of 2,300 a day. However, the report makes clear that the Centre has so far been seen by only an infinitesimal proportion of the total population, and that the number of visitors, both from home and overseas, is still far short of the possible total.

Also covered by the report is the design congress on the theme of 'The Management of Design' organised by the Council and held at the Victoria and Albert Museum and the Royal College of Art in September 1956. The report is obtainable, price 1s 6d (postage 6d extra), from the CoID, 28 Haymarket, SW1.

International furniture

The CoID is taking part in a special display at the 'National Furniture Exhibition' organised by the British Furniture Manufacturers Exhibitions Ltd at Earls Court from January 20-30.

The display comprises four groups of furnished rooms, each group furnished by a different country - Finland, Denmark, Italy and Great Britain - under the overall design co-ordination of the Design Research Unit.



American way of life

Will Burtin, the New York designer, is seen here with a model of the demountable exhibition 'Kalamazoo and How it Grew', which opens in London at the Central Hall, Westminster, on January 20 until February 15. The exhibition, first shown in Manchester, has been designed for the United States Information Service to illustrate the way of life of a typical American town. The contractor is City Display Ltd.

Helen Challen, who was associated with Robin Day in the design of the Board of Trade stand at the recent exhibition in Helsinki, is the designer of the CoID's section - representing Great Britain.

Design for convenience

'The Age of Convenience' is the title of the next exhibition to be presented by the CoID Scottish Committee at its premises in Glasgow. It will be open from January 17 for two months. A wide range of household appliances and fittings including gas, electric, and solid fuel cookers, refrigerators, washing machines, dryers, dishwashers, water heaters, stoves, fires and fireplaces will be featured. There will also be displays of plastics and glass laminates, rubber and linoleum flooring and household and garden tools.

This month's cover

This month's cover has been designed by Peter Hatch. Mr Hatch was, until a few months ago when he left to devote himself to free lance designing, head of graphic design and production at the CoID. Previously, from 1952-5 he was the art editor of DESIGN.

Addenda

DESIGN July 1957 page 29: it has been pointed out that the photographs of a telephone exchange and Post Office relay were not correctly chosen to make the point about standard parts. A comparison was intended between selector units and the banks in which they are mounted.

DESIGN November, page 41: the linoleum tiles manufactured by Michael Nairn & Co Ltd, illustrated in Robert Nicholson's house were cut and laid by A. D'Eath & Sons.

Page 50: fuse tester torch, 10, is manufactured by D. S. Plugs Ltd, not by Dorman & Smith Ltd, as stated. Page 55: the pilot control unit, 5, is a pre-production model and as stated does not carry the amp rating. However on all production models the rating is marked.



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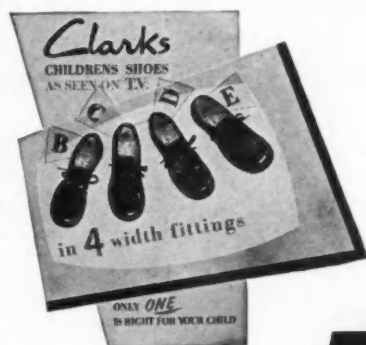
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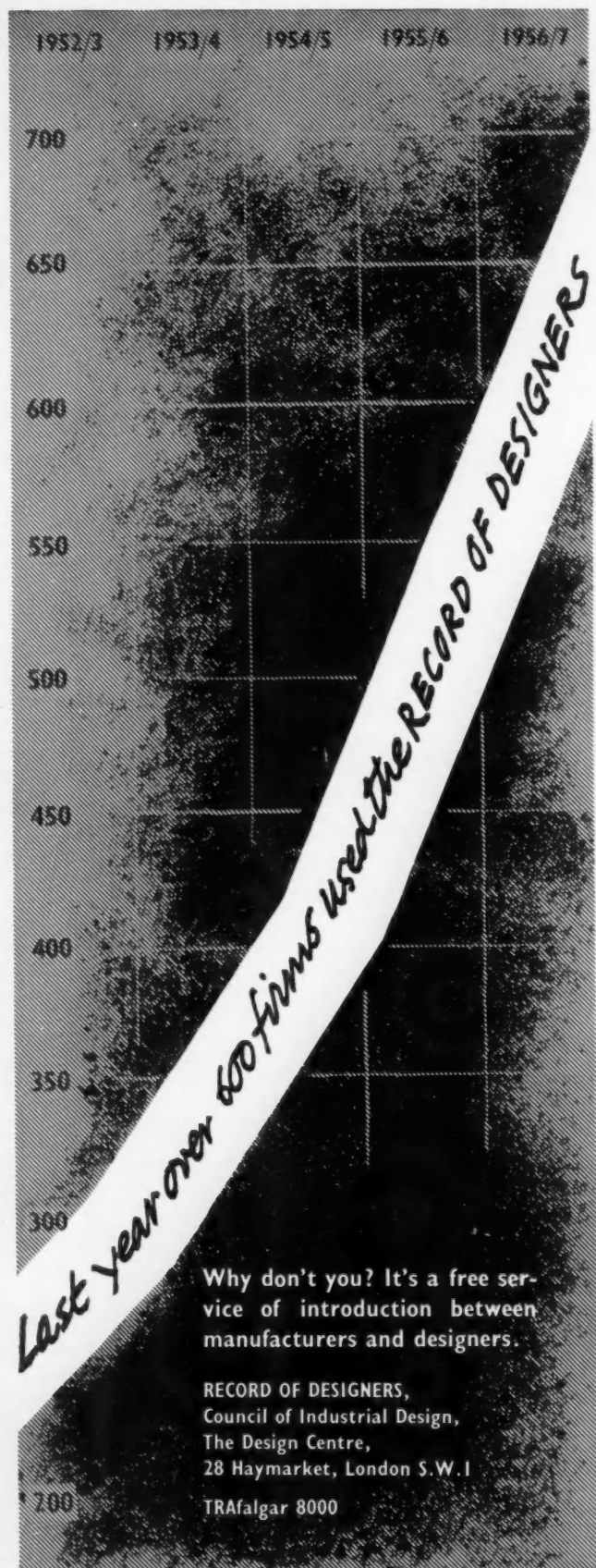
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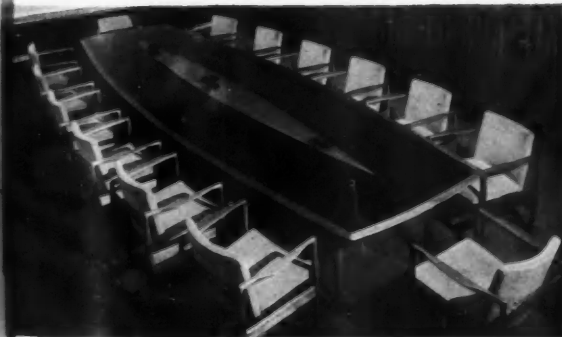
FBW16

1. Penthouse mess room for the Engineering and Research Divisions of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A. Photograph by courtesy of Messrs. Holland & Hannen & Cubitts Ltd.
2. Departure lounge London Airport, Architect Frederick Gibberd, C.B.E., F.R.I.B.A., M.T.P.I.
3. Lunch room for Upjohn of England Ltd., Crawley, Architects Russell Diplock Associates, B.A.R.C.H., A.R.I.B.A., A.M.T.P.I., Architects and Planning Consultants.
4. Part of a range of contract seating designed for durability in public buildings.
5. Conference room for the Engineering Division of The Bowater Paper Corporation Limited, Northfleet, Kent, in collaboration with the Architects Farmer & Dark F/R.I.B.A.

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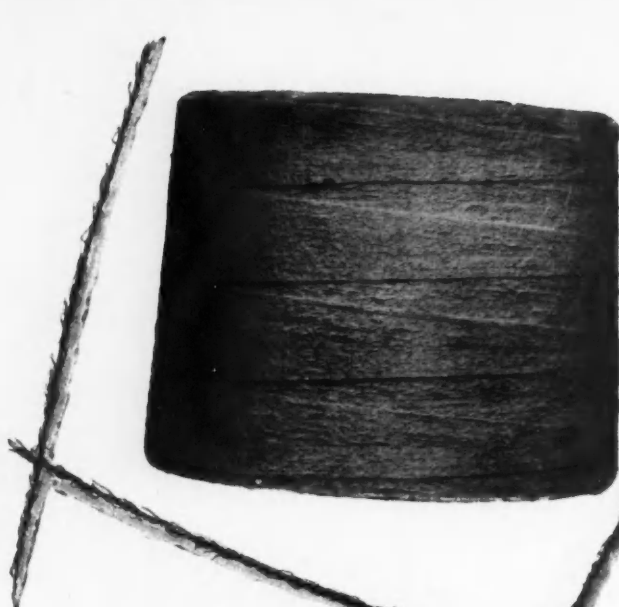
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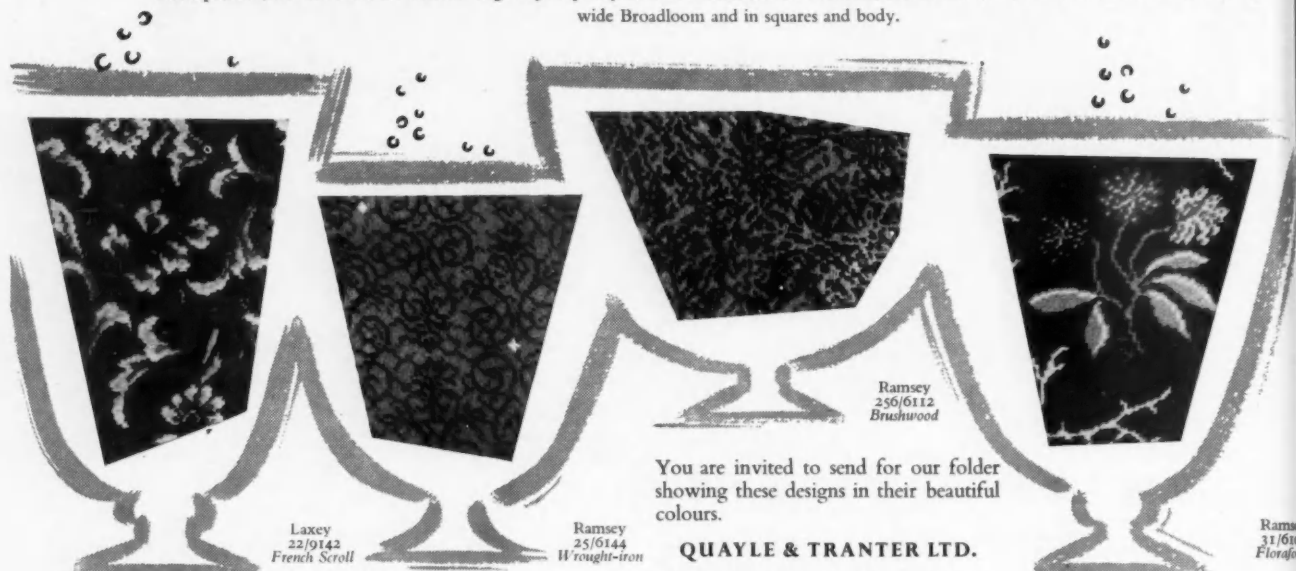
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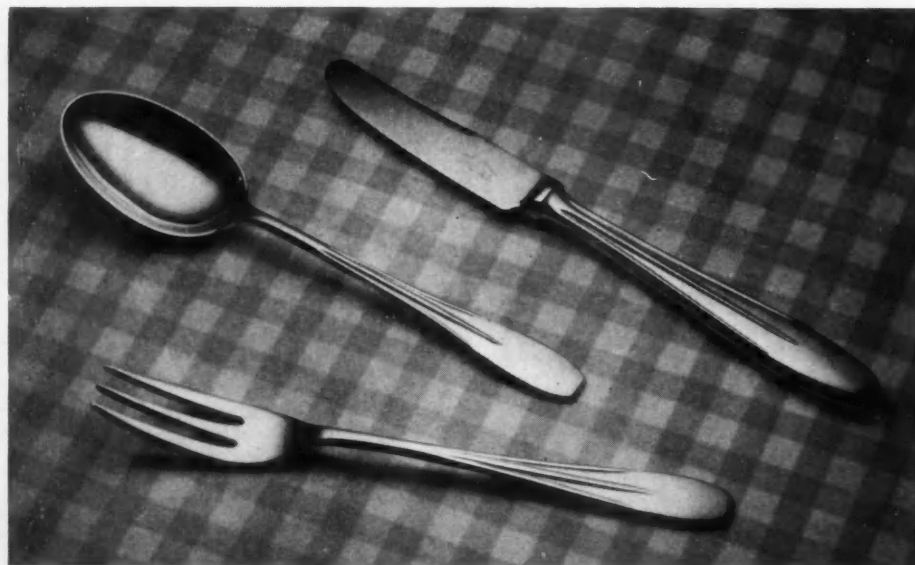


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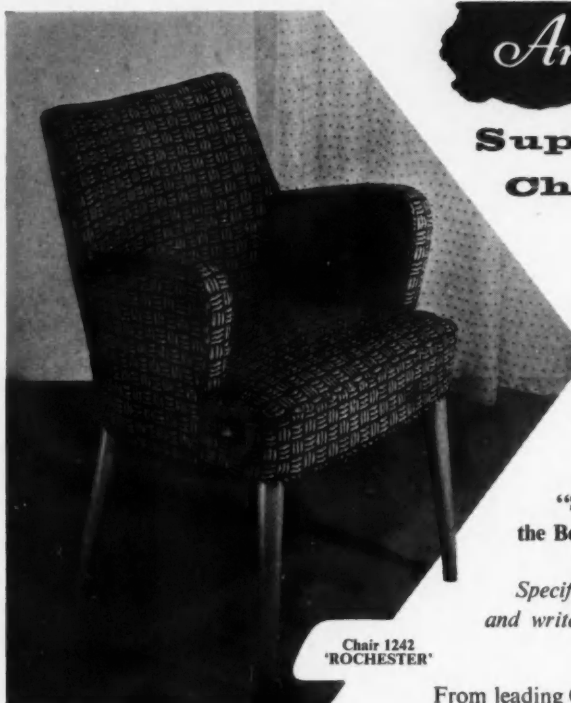
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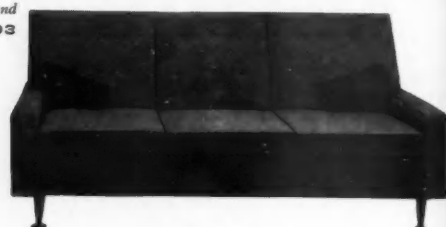
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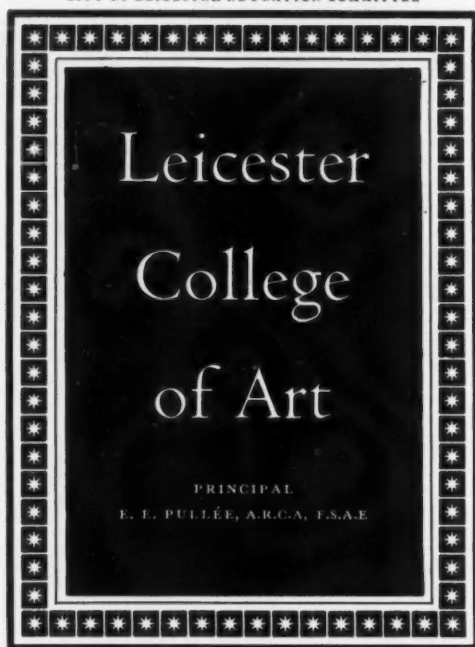


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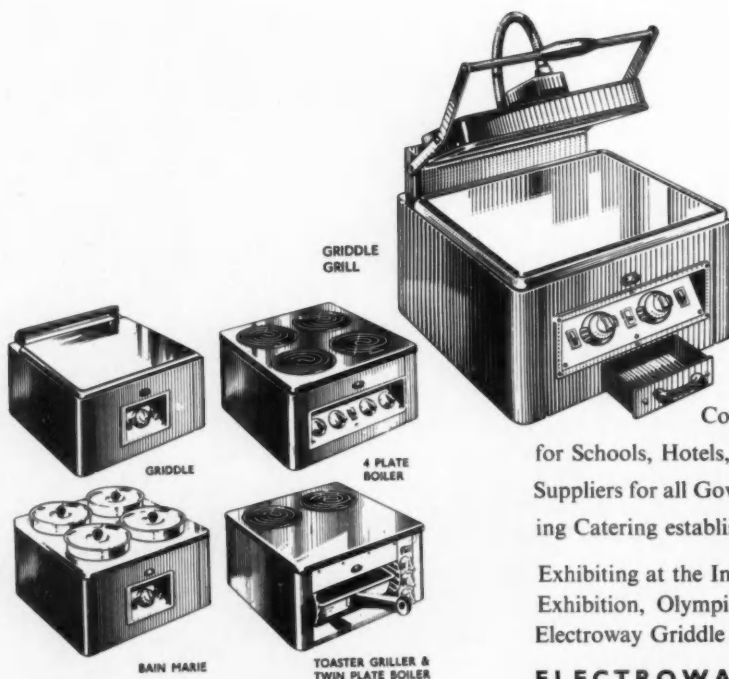
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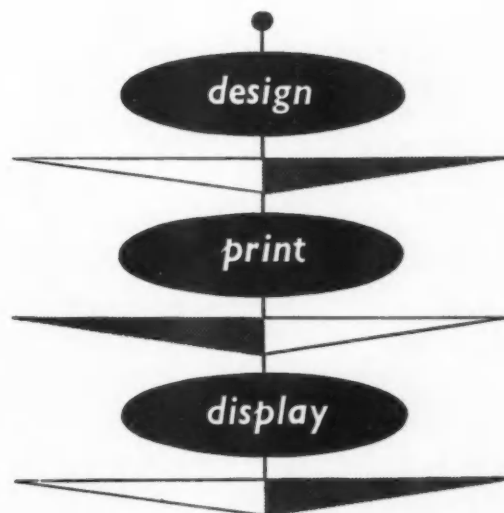
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British manufacturers and suppliers of furniture and equipment continued from page 62

Page 35, 'Royal Court'. 45: chair, H. K. Furniture Ltd, Andover Gardens, Hornsey Road, N7; table (foreign), from Peter Jones, Sloane Square, SW3. 47: chair (foreign). 48: table, Ferricane Furniture Ltd, Conyer Quay, Teynham, Kent. 49: chair, D. Meredew Ltd, Letchworth, Herts.

Page 36, 'George Hotel'. 51: wallpapers (left wall), Arthur Sanderson & Sons Ltd, (right wall) Wall Paper Manufacturers Ltd; lighting fittings, General Electric Co Ltd.

Page 39, 'Royal Oak'. 8: chairs, M. Epstein, 102 Curtain Road, EC2; tables, W. P. Elgin Ltd; carpet, T. F. Firth & Sons Ltd, Brighouse, Yorkshire.

Page 39, 'New Forest Motel'. 10: armchair, Castle Brothers (Furniture) Ltd, Cressex, High Wycombe, Bucks; carpet,

John Crossley & Sons Ltd.

Page 39, 'Devon Motel'. 11: curtains and bed covers, David Whitehead & Sons Ltd; wallpaper, Wall Paper Manufacturers Ltd.

Page 46, 'Leofric'. 4: writing desk (special design), Loughborough Cabinet Manufacturing Co. 5: bedside cabinet (special design), Loughborough Cabinet Manufacturing Co. 6: carpet, S. J. Stockwell & Co (Carpet Ltd); lighting fittings, Troughton & Young (Lighting) Ltd.

Page 48, 'Strand Palace'. 12: dressing table, chair, bedside cabinet, Andrew A. Pegram Ltd, 183a Royal College Street, NW1.

Page 48, 'Regent Palace'. 14: arm chairs, A. Reason & Sons

Ltd, Weardale Works, Weardale Road, Lewisham, SE13; Carpet, Carpet Manufacturing Co Ltd, 5 Newgate Street, EC1.

Page 49, 'Grosvenor House', all built-in furniture by Gordon Russell Ltd. 15: curtains, Edinburgh Weavers, 102 Mount Street, W11; ceiling paper, Cole & Son Ltd, 18 Mortimer Street, W1; ceiling lamps, Troughton & Young (Lighting) Ltd; chairs, Mines & West Ltd, 20 Finchley Road, NW3; carpet, Carpet Manufacturing Co Ltd. 17: lamps, Anthony Juer Lighting Ltd, 13 Rosecroft Avenue, NW3. 18: bedspreads, Woolland Bros Ltd, 95 Knightsbridge, SW1. 19: electric fire, Troughton & Young (Lighting) Ltd; coffee-table, Gordon Russell Ltd; clock, Baume & Co Ltd, 1 Hatton Garden, EC1. 20: sanitary fittings, Shanks & Co Ltd, 81 New Bond Street, W1.

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advertisements

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